The Internal Structure of Indonesian Roots

Part II

NUSA

Linguistic Studies of Indonesian
and Other Languages in Indonesia

VOLUME 23

1985

EDITORS:

Amran Halim, *Jakarta*
Bambang Kaswanti Purwo, *Jakarta*
Soenjono Dardjowidjojo, *Jakarta* (Secretary)
Soepomo Poedjosoedarmo, *Yogyakarta*
I. Suharno, *Surakarta*
John W.M. Verhaar, *Madang, Papua New Guinea*

MAILING ADDRESS:

NUSA
Lembaga Bahasa
Universitas Katolik Indonesia Atma Jaya
P.O. Box 2639
JAKARTA 10001, Indonesia

HANDCARRIED ADDRESS:

Lembaga Bahasa
Gedung K2, Lantai 4
Universitas Katolik Indonesia Atma Jaya
Jl. Jen. Sudirman 49A
JAKARTA 12930, Indonesia

All rights reserved
(See also information page iv)
ISSN 0126 - 2874

E D I T O R I A L

The present volume is the twenty third of the Series *Nusa, Linguistic Studies of Indonesian and Other Languages in Indonesia.*

Beginning 1982 *Nusa* appears periodically three times a year. The Series focuses on works about Indonesian and other languages in Indonesia. Malaysian and the local dialects of Malay will be accepted, but languages outside these regions will be considered only in so far as they are theoretically relevant to our languages. Reports from field works in the form of data analysis or texts with translation, book reviews, squibs and discussions are also accepted. The works appearing in *Nusa* can be original or translated from languages other than English.

Although our main interest is restricted to the area of Indonesia, we welcome works on general linguistics that can throw light upon problems that we might face. It is hoped that *Nusa* can be relevant beyond the range of typological and area specializations and at the same time also serve the cause for deoccidentalization of general linguistics.

Contributions from linguists in the field are solicited. Guest editors are also welcome.

Beginning volume 12, 1982, Series NUSA is published periodically three times a year at a fixed rate. Individuals residing in Indonesia are to make a one-year-prepayment of Rp 7,500.00; those residing abroad are to pay US$ 15.00 (including surface mail postage). A 40% additional charge is requested for airmail shipment.

Payments from foreign countries are to be made by

(a) bank transfer to the Chase Manhattan Bank, N.A., Jalan Medan Merdeka Barat 6, P.O. Box 311, Jakarta, Indonesia, to the order of Yayasan Atma Jaya (NUSA), acc. no.: 665-0-10403-5,

or

(b) bank or personal check payable to Yayasan Atma Jaya (NUSA), but must be sent to Lembaga Bahasa Universitas Atma Jaya, P.O. Box 2639, Jakarta 10001, Indonesia.

Subscribers residing in Indonesia are to send money orders to Lembaga Bahasa Universitas Atma Jaya (NUSA), Jl. Jen. Sudirman 49A Jakarta 12930, Indonesia.

Back volumes (3 to 20) are still available at a total cost of Rp 30,000.00 (for individuals in Indonesia), US$ 75.50 (for individuals outside Indonesia). Single issues are also available at different costs (see back cover).

Manuscripts for publication, including reviews, should be sent to the Editorial Board, NUSA, Lembaga Bahasa Universitas Atma Jaya, P.O. Box 2639, Jakarta 10001, Indonesia.

Contributors are to follow the format of the Linguistic Society of America with the exception that in the footnote and bibliography articles are to be put in quotation marks and books or journals underlined. Content words in the bibliography (nouns, verbs, adjectives) in a title of a book or article must be capitalized.

Non-native speakers of English are requested to have their manuscripts checked by a native English speaker.

Information for librarians: The outside front covers of volumes 1 through 5 were, also bibliographically, the title page. Beginning with volume 6, the front cover is no longer the title page.

All rights are reserved.

THE INTERNAL STRUCTURE OF INDONESIAN ROOTS PART II

by

KEITH MICHAEL McCUNE

1985

Badan Penyelenggara Seri NUSA
Universitas Katolik Indonesia Atma Jaya
Jakarta

TABLE OF CONTENTS

PART II

NUSA 23, 1985

LIST OF APPENDICES

APPENDIX I	MORE METAPHOR THEMES: LEXEMIC AND SUBMORPHEMIC EVIDENCE	233
APPENDIX II	METAPHORS	247
APPENDIX III	THE APPLICABILITY OF LEVI EXTENSIONS TO RELATIONS WITH NON-NOUNS	252
APPENDIX IV	IS ALL POLYSEMY METAPHORICAL?	267
APPENDIX V	CLAUSES-IN-NOUNS AND CLAUSES-IN-VERBS: CONSTRUCTIONS ANALOGOUS TO CERTAIN SUBMORPHEMIC CLASSIFIER CONSTRUCTIONS	271
APPENDIX VI	TWO-HEADED CONSTRUCTIONS	274
APPENDIX VII	THE PROBLEM OF PARTS OF SPEECH IN INDONESIAN	276
APPENDIX VIII	BOLINGER ON GRAMMATICAL BONDEDNESS	278
APPENDIX IX	NIDA ON DEFINING THE MORPHEME	280
APPENDIX X	HISTORICAL EXPLANATIONS FOR SIMILARITIES AMONG SUBMORPHEMES	281
APPENDIX XI	INCLUSION OF BORROWINGS IN SUBMORPHEMIC SETS WITH MINIMAL PHONEMIC CHANGE	282
APPENDIX XII	VARIOUS PARSING SYSTEMS AT WORK IN INDONESIAN FREEZES	286
APPENDIX XIII	SUBMORPHEMIC COHESION STRATEGIES IN VARIOUS KINDS OF WORDPLAY	298
APPENDIX XIV	SOME TENTATIVE CROSS-LINGUISTIC CONJECTURES	303
APPENDIX XV	OTHER SUBMORPHEMES	311
APPENDIX XVI	FULL MEMBERSHIP OF SUBMORPHEMES	312

LIST OF TABLES

I.1	Matter and Motion	242
III.1.1	Levi Extensions with Predicates: CAUSE and CAUSED BY	253
III.1.2	Levi Extensions with Predicates: MAKE and MADE BY, HAVE and BELONGING TO	254
III.1.3	Levi Extensions with Predicates: USE	255
III.1.4	Levi Extensions with Predicates: BE	256
III.1.5	Levi Extensions with Predicates: FOR, FOR PASSIVE, and FROM	257
III.1.6	Levi Extensions with Predicate: AT	260
III.1.6	Levi Extensions with Predicate: ABOUT	261
III.2	Levi Extensions with Predicates	262
III.3	Morphological Constraints on Compound Verbs	264
IV.1	Collocations with *anak*	268
IV.2	Collocations with *mata*	269
VI.1	Mandarin Scalar Compounds	274
VII.1	Ways of Using Nouns as Verbs in Indonesian and English	276
VIII.1	Kinds and Levels of Bondage	278
XI.1	Borrowings and the Submorphemic Patterns They Match	282
XII.1	Kinds of Phonemic Overlap in Freezes	287
XII.2	Playing Both Sides of the Freeze: Indonesian	296
XIII.1	Submorphemic Structure of a *Pantun*	298
XIII.2	Evidence for Submorphemes in Comic-book Onomatopoeia	300
XIV.1	A Case of Semantic Isomorphism Between Indonesian and English Submorphemes	304

XIV.2 Semantic Isomorphism: Russian 304
XIV.3 Semantic Isomorphism: Russian 305
XIV.4 Semantic Isomorphism: Russian 305
XIV.5 Semantic Isomorphism: Russian 306
XIV.6 Semantic Isomorphism: Russian 306
XIV.7 Semantic Isomorphism: Russian 307
XIV.8 Semantic Isomorphism: Warao 308
XIV.9 Indonesian and English Submorphemes: Form-Meaning Similarities 308
XIV.10 Indonesian and English Submorphemes: Form-Meaning Similarities 309
XIV.11 Similar Affixes 309

ABBREVIATIONS

LS....Lefthand Submorpheme

RS....Righthand Submorpheme

TBM...Tightly Bound Morphemes

LBM...Loosely Bound Morphemes

OED...Oxford English Dictionary

k.o...kind of

s.o...someone

s.t...something

o.s...oneself

APPENDIX I

MORE METAPHOR THEMES: LEXEMIC AND SUBMORPHEMIC EVIDENCE

Here are some other examples of 81 major metaphor themes encountered in the analysis.

For a full listing of the metaphor themes (although neither submorphemic nor lexemic instantiations will be given), see Appendix II. Note also that this appendix will not provide any non-figurative examples of the submorphemes it discusses. For non-figurative examples, see Chapter 2 or Appendix XVI. The main purposes of the present section are a) to show how metaphor themes function in extending the meaning of submorphemes, b) to show what the major categories of metaphor themes are, and c) to give evidence for the major metaphor themes.

The system of *classification* used here is an extended version of the one used implicitly in Lakoff and Johnson (1981), and groups metaphor themes in the following way. First, I followed Lakoff and Johnson in grouping metaphor themes according to properties of the vehicle. My system begins with two categories used in their work and adds four other classes whose names are derived from the semantic domains discussed in Chapter 2. The six types of metaphor themes are: first, ontological and orientational (terms from Lakoff and Johnson), then themes based on configuration, energy//entropy, motion/manipulation and structural integrity (terms from my semantic domains). Synesthesia themes are handled differently. They are grouped according to the sensory faculty involved, primarily that of the vehicle, and secondarily that of the tenor.

In addition, this chapter will offer evidence for various metaphor themes posited in the course of my research with Indonesian submorphemes. The evidence is basically of two types: lexical and non-lexical. The non-lexical sub-types include: physical basis, cultural basis, inferential basis, and English evidence. There are two sub-types of the lexical material as well. Some evidence is expressed in the form of multiple senses of a single item, while other entries here show a single sense whose derived or metaphorical nature will be assumed to be obvious. Note that in the first case (that of multiple senses), the definitions are selective; that is, only mentioning the meanings which I judge to be basic and the extended meaning relevant to the metaphor theme in question.

The format will be as follows. First, metaphors will be grouped according to the taxonomy described above. Then under each metaphor are a) an introduction, b) a list of lexemic instances and c) a list of submorphemic instances.

1 Ontological Metaphors

1.1 Object Metaphors

The greater part of the examples of "object metaphors", as applied to the semantics of submorphemes, will be cases where the submorpheme's basic sense is one of 'breaking'. We see this in the examples below. We will begin with evidence for the root metaphor, THE MIND IS AN OBJECT.

THE MIND IS AN OBJECT: VOLITION IS AN OBJECT & SUBMISSION IS BREAKING

berhati mas 'have a heart of gold'
diberi hati 'spoiled (child)'
mengambil hati 'liked, loved'
kesan 'impression, trace (e.g. of a beating), (*ber*) get/leave an impression (physical or mental)'
bawah sadar 'subconscious'
hilang semangat/arwah 'unconscious, fainted'
putus 'severed, broken off, finished, over, (*nyawa*) die'
lumpuh 'paralyzed, cracked up (mentally)'
berusak hati 'depressed'. *rusak hati* 'depressed, having a bad character': *merusakkan hati* 'to spoil (a child)'
dalam hati 'to oneself, in one's heart'
hancur 'shattered (e.g. a glass), dissolved (sugar), (*ke-an*) destruction, crash, (*meN-kan*) smash, dissolve, (*hati*) crushed, deeply grieved'
hilang akal 'lose one's head, be desperate'
hilang kesabaran saya 'I lost patience'
kehilangan muka 'lose face'
luka hati 'sad' (lit. 'wounded liver')
makan hati 'causing sadness'
memperoleh ketenangan kembali 'regain composure'
mencoba mengendalikan dirinya 'try to control oneself' (lit. 'to steer oneself')
orang yang mematahkan semangat 'a depressing person' (lit. 'one who breaks the spirit')
patah 'broken, (*meN-kan*) break (stick), fracture (bone), (*berhati*) discouraged, dejected, (*ke-an rohani*) mental breakdown'
patah hati 'discouraged, dejected'
pecah 'broken, smashed, (_*hati*) dejected, despondent'
putus 'severed, broken off, (*harapan*) desperate, (*asa*) lose hope, (_*bicara*) at wit's end'
runtuh 'collapse (e.g. house), (_*batin*) mental breakdown'
getas 'brittle, irritated'
getap 'crack, break, gnash (teeth), quickly startled, quick-tempered'

tusuk hati 'angry' (lit. 'pierced liver')

Here we see the kind of figurative 'breaking' referred to in, for instance, the English expressions *breaking a horse* or *breaking the spirit*. The submorphemic examples involved are quite similar phonemically to such non-metaphorical examples of this submorpheme as *patah* 'break, fracture'.

mendua hati 'hesitant, uncertain, doubting'
sepenuh hati 'sincerely, earnestly'
berhati batu 'to have a heart of stone'
berkemauan keras 'strong-willed' (lit. 'hard-willed')
keras hati 'to be strongly determined'
lemah hati 'weak-hearted'
melunakkan hati 'persuade, coax' (lit, 'soften the heart')
mematahkan semua perlawanan 'to break down all opposition'
semangatnya bangkit/lesu 'his spirits rose/were low'
tebal hati 'cruel, merciless, pitiless'

BREAK; TEAR; CUT
BREAK APART (SINGLE OBJECT)
PU#T/C/K
pacal 'slave'
patih 'meek; submissive; docile; obedient; governor; vice regent'
patik 'slave'
patuh 'obedient; meek'
patut 'proper; should; in line with'
BREAK; CRUSH;CUT;STRIKE
CRUSH; GRIND
AS
tindas 'oppress; subdue; suppress;crush (e.g. a revolt)'

IDEAS/WORDS ARE OBJECTS & THINKING ABOUT IS HOLDING/TOUCHING/HANDLING

Most of the lexemic evidence applies only to the root metaphor.

penangkap '(*ikan*) fishnet, (*suara*) dictaphone, recorder'
peroléh 'obtain, get' (can be used in 'getting s.t.out of an experience')
permintaan itu belum terairi 'that request has not yet been answered'
pokok 'trunk, root, beginning, base, main, basic, fundamental, reason, motive, capital, stake, gist, topic'
tangkap '(*meN*) catch (criminal, fish, ball), seize, arrest, comprehend, understand (e.g. the point of a conversation)'
melibatkan 'wrap, bind, involve'
terlibat dalam 'involved in'

SHARP
AM
runyam 'difficult; complicated; fail'
SHARP; THIN; SMALL
SHARP: EXTREMELY THIN; WITH EDGE OF PLANE/END OF LINE BEING APPLIED TO SOME OTHER OBJECT
SHARP
IT
rumit 'slow; hard; complex; complicated'
sulit difficult; secret' critical'
IK
pelik 'peculiar; remarkable; complicated'

WORDS ARE OBJECTS: WORDS ARE WEAPONS

mulutnya tajam 'sharp-tongued'

STRIKE
AR
tengkar 'dispute, quarrel, conceited'
CUT; STRIKE
STRIKE ON SURFACE
U!K
kutuk 'curse'
AK
tempelak 'blame; reproach'

The following example is the same lexical item viewed from the other end; in fact, a swoop (a root in which the two submorphemes have nearly the same meaning, as in the English word *swoop*, whose LS and RS both denote 'curved path').

DAMAGE; STRIKE (FIGURE IS LARGE/A SURFACE)
TU#(M)P!: TU!(M)P! // TE/A(M)P
tempelak 'blame; reproach'
STRIKE; HAVE IMPACT
BE/E/ANT
bantah 'quarrel; conflict; argue; contest; deny; oppose; contradict' watching TV' (This is actually related to "activities are containers")

cintanya berbuah menunjukkan benci 'her love turned to hate'

BREAK; CRUSH; CUT; STRIKE

The next metaphor theme is similar to this one in viewing states or activities as objects that can be broken.

INTERPERSONAL RELATIONSHIPS/CONTRACTS ARE OBJECTS

ikat '(*meN*) tie, fasten, strike up (a friendship), contract, conclude (an agreement), capture (s.o.'s heart), (*an*) string, union, league'
pemutusan hubungan diplomatik 'a break of diplomatic ties'
putus 'severed, broken off, finished, over, (*meN-kan*) finish, sever s.t., break (a promise)'

BREAK; TEAR; CUT
BREAK APART (SINGLE OBJECT)
PU#T/C/K
pecat 'fired; dismissed'[1]

UNPLEASANT EXPERIENCES ARE OBJECTS & EFFECT IS IMPACT: STRONG EMOTIONS ARE OBJECTS[2]

mendatangkan 'bring, cause to come, strike (terror into s.o.)'
kesan 'impression, trace (e.g. of a beating), (*ber*) get/leave an impression (physical or mental)'

STRIKE; HAVE IMPACT
FIGURE & GROUND ARE BOTH SOLID
D/GEB/D/G
CAUSED BY
gegap2 '(*ter*) haltingly (speak)'
gegau 'startled'
gegetun 'too bad; surprised'

STRENGTH IS AN OBJECT
(English: *his strength broke.*)
kamu berada dalam kekuasaanku 'you are in my power'
kekuatannya terletak pada daya ingatannya 'his strength lies in his powerful memory'
memperoléh/memegang kekuasaan 'come into/hold power'
runtuh 'crash down, collapse (e.g. house), (_*kekuasaannya*) his power is destroyed'
amberuk 'collapse (e.g. house, due to earthquake), sag, be destroyed, decline (health), bankrupt (a firm)'
BREAK; GRIND; CUT
BREAK
AH
lemah 'weak; soft; limp'
payah 'tired; difficult'
BREAK SURFACE; ERUPT; EXPLOSE
LE/ET/C/D
létai 'weak'
létak 'weary; worn out; exhausted'
leta 2 'crippled'
letih 'tired; weary; worn out; exhausted'

SUCCESS/WELFARE IS AN OBJECT
hasil 'yield, crop, product, result, success, output'
menemukan hasil 'have success'
ketai 'crumble into small pieces, decay, cut up finely, loser in card game'
potol 'broke, hard up, cut off'
BREAK; GRIND; CUT
BREAK
AH
bedebah 'misery; wretched'
kalah 'defeated; to lose'

PROBLEMS ARE OBJECTS & SOLVING IS CUTTING & INTELLIGENCE IS SHARPNESS//STUPIDITY IS ROUNDNESS
memecahkan masallah 'solve a problem' (lit. 'break a problem')
dongok 'rotund, stupid'
bagaimana duduk masallah itu 'what the problem was about' (lit. 'how the problem was sitting') (Pak Srijoko Raharjo)
memutuskan hal itu 'to decide the matter'
memutuskan persoalan 'decide a question' (lit. 'sever a question')
otak yang tumpul/tak tajam 'dull-witted'
putus 'severed, broken off, finished, over, (*meN-kan*) sever s.t., break off, interrupt (s.o.'s talking), finish, decide'
SHARP; THIN; SMALL
SHARP: EXTREMELY THIN; WITH EDGE OF PLANE/END OF LINE BEING APPLIED TO SOME OTHER OBJECT
IK
cerdik 'smart; cunning'
CURVED: PARTIALLY; STATE/COMPLETELY; STATE (PROTRUDE; ROUND)
CURVED: PARTIALLY; STATE (PROTRUDE: CONNECTED)
BUMP; KNOB (INHERENT SHAPE)
BU!N!S#&
bongkong 'stupid'

TIME IS AN OBJECT: TIME IS A MOVING OBJECT WHICH PASSES US FROM FRONT TO BACK: THE FUTURE IS AHEAD//THE PAST IS BEHIND
di masa datang 'in the future' (lit. 'in the time to come')
masa depan 'the days ahead, the future'

These are the familiar metaphors, which picture the experiencer as standing stationary in the present, facing the approaching future. In the next lexical item, we see a slight extension of this idea, which I interpret as follows: future time 2 is likened to an object that is located behind or beyond future time 1.[3]
belakang 'back, behind, later, (*an*) 'later' (*hari*_) 'the future'
BACK & FORTH
BACK & FORTH
ANG
kenang 'to reminisce'
kau apa jatuhnya dengan Tomo? 'how are you related to Tomo?'
galur 'furrow, (*meN*) (*REDUP.*) unravel, (*susur*) pedigree, genealogy' (*susur* means 'edge, fringe (of pillow, shore, city), margin, quid of tobacco')
garis 'line (e.g. on paper, finish line), scratching, (_*silsilah*) lineage'
jalan 'road, path, street,....lineal family relation (e.g. *menurut—bapak saya berasal dari Sumatera* 'on my father's side I come from Sumatra')'
keturunan 'descent (movement toward earth, genetic lineage)'
tabiat anak itu jatuh ke pangkal juga 'that child's character is like his parents' (lit. 'falls to the beginning/to the source')
UNIDIRECTIONAL: BE A STRAIGHT MOVING LINE
US
kamus 'dictionary'

A slightly different objectification of time is to see it as rolling. This kind of a cyclical view of time probably also figures in English metaphor themes, but its place is surely undeniable in a culture where such expressions as music are so influenced by the cycle.
gilir 'roll, turn, take turns, go through cycles, (*an*) turn (s.o.'s turn in a sequence)'[5]
NON-UNIDIRECTIONAL
CURVED: COMPLETELY; PROCESS (TURN; TWIST; ROTATE; BEND)
ING
seling 'alternating'

1.2 Container Metaphors

Of course, these are really a sub-type of object metaphors.

THE MIND IS A CONTAINER
isi sari pikirannya tidak bisa saya tangkap 'I can't grasp the essence of what he's thinking'
hilang dari ingatanku 'it disappeared from my memory'
isi hati 'what is in one's heart'
pikir/simpan dalam hati 'think/store in one's heart'

salah air 'raised wrong (a child)'
sempit akal 'narrow-minded'
tak pernah terlintas dalam pikiranku bahwa .... 'it never occurred to me that...'
CAVITY
HAVE PROPERTY OF CAVITY: EMPTY
ONG
bongkong 'stupid'
UNG
pusung 'dreamer; dullard'
renung 'muse; meditate; ponder; gaze; stare at; daydream'

Viewing this last example (and several others like it) as instances of a container metaphor on *-ung* appears even more plausible when one considers the nature of meditation in cultures and religions influenced heavily by India. It is the *absence of thought processes*, a kind of emptiness.

WORDS ARE CONTAINERS & TRUTH/MEANING IS A SUBSTANCE

This will be familiar to some as a part of Reddy's (1979) conduit metaphor. Note, however, that in contrast to Reddy's formulation, mine presents the contained substance as either meaning or as *truth*. For example, *omong kosong* (lit. 'empty talk') denotes that which is either simply meaningless, or false.
isi 'contents, gist (of a message), (*ber*) contain, filled, loaded (gun), racy, snappy (story)'
wadah 'bowl, receptacle, basin, form' *kata gagah dalam bahasa jawa mewadahi arti yang banyak sekali* 'the word *gagah* in Javanese contains/embodies a great deal of meaning' (Pak Srijoko Raharjo)
cita-citanya dituang dalam nama itu 'his ideals were embodied (lit. 'poured') in that name' (Pak Srijoko Raharjo, talking about the names of Arjuna.)
omong kosong 'empty talk, "hot air"'
orang itu bersifat terbuka sekali 'that person is very open (open-minded)'
CAVITY
HAVE PROPERTY OF CAVITY: EMPTY
ONG
bohong 'lie; to lie'
cincong 'excuse; pretext; ado; fuss'

EXPECTATIONS/DESIRES ARE CONTAINERS

In this metaphor, an unfulfilled desire or expectation is viewed as a kind of emptiness; specifically, as an empty container.
memenuhi 'fill, fulfill (e.g. a promise), meet (a demand), comply with (a request)'
mempertimbangkan hal itu 'to weigh or consider the matter'
menangani 'handle, tackle (a problem, job), strike with the hand'
mengenai 'hit (e.g. bomb h. target), touch, in connection with (some issue), to concern, be about'
menyinggung banyak pokok pembicaraan 'touch on many topics'
rasa 'feeling, opinion, notion, think, feel, taste, sense of feeling'
CAVITY
HAVE PROPERTY OF CAVITY: EMPTY
ANG
kurang 'less; lack; not enough; insufficient; (*men-i*) reduce; lessen'
lajang 'unwed; to live as a bachelor'
sayang 'sorrow; pity; love'

1.3 Substance Metaphors

As in Lakoff and Johnson, the difference between "object" and "substance" metaphors is that the latter are not conceived to be bounded or countable.

LIGHT IS A SUBSTANCE

I sense some circularity in calling this a metaphor, since I believe the physists are calling light both wave and particle according to current theories.
memberi cahaya 'to provide light (e.g. a lamp)'
ABSORB//EMIT
EMIT
AP
gilap 'to shine brightly'
relap 'shine; glisten'
OUTWARD FROM A CENTER: MULTIDIRECTIONAL: BE DISTRIBUTED/DISSOLVED
MULTIDIRECTIONAL: BE DISTRIBUTED/DISSOLVED: REDUCED TO SMALLER BITS/LESS SOLID STATE/LESS DENSITY
AU
kilau 'sparkle; glitter (knife)'
sinau 'to sparkle'

The rime in the English word *glitter* has to do with 'discontinuous, intermittent', and is prototypically applied to cases where these qualities obtain in physical substance. As we have seen above, it can also be extended to discontinuity of sound or of motion. Here we see it applied to light. Likewise, we have seen above that the English rime *-ine* as in *vine, tine, spine, line, cline, pine* means 'one-dimensional, long, straight'; but in the word *shine*, we see reference to the long, straight ray of light.

LIGHT IS A SUBSTANCE & GAZE IS LIGHT

This is the metaphor that underlies the concept of "eyebeams" in some Western literature.
lirik 'glance at steadily, peep at, pierce, perforate, bore through'
matanya bercahaya 'her eyes sparkled'
tajam menusuk 'piercing (e.g. eyes)'
OUTWARD FROM A CENTER
UNIDIRECTIONAL
PROCESS
BER
CAUSE
berengut 'to look sullen'
bersut 'to glare at'

1.4 Fluid Metaphors

LIGHT IS A FLUID
FLOW; BE A FLUID
FLOW; BE A FLUID: LIQUID
AR
denyar 'flash'
pendar 'fluorescence'
sinar 'ray; gleam; radiance'

TIME IS A FLUID
FLOW; BE A FLUID
FLOW; BE A FLUID
UR
daur 'cycle'
umur 'age; life'

1.5 Space Metaphors

SITUATIONS ARE LOCATIONS
hampir 'close, near, almost, close to, (*duduk dengan saya*) 'sit close to me', (*hari natal sudah*) christmas is near'
kalau mereka membedakan apa itu orang islam apa orang kristen, ya, maaf, saya tidak mau masuk itu 'if they make a distinction of whether someone is a Muslim or a Christian, well I'm sorry, I don't want to get into that' (Pak Srijoko Raharjo)[6]
ENTER; PIERCE
U!K
seletuk 'interrupt s.o.'

1.6 Light Metaphors

CORRECT THINKING/ACTING IS LIGHT//INCORRECT THINKING/ACTING IS DARKNESS: KNOWLEDGE IS LIGHT//IGNORANCE IS DARKNESS
kunang 'firefly, glitter, found out, discovered'[7]
LIGHT//DARK
LIGHT/HOT
LIGHT; COLOR
AM
paham 'understanding; view; to understand; to know'[8]
ANG
USE
pawang 'guide with magic powers'
LIGHT//DARK; VISION
DARK
K!V!L
keliru b 'be wrong; mistaken'

FAME/HONOR IS LIGHT
Limelight is the sort of light intended here.
cahaya kemuliaan 'the light of glory'
gilang 'bright (e.g. moon), glorious'
mendapat sorotan 'be in the limelight' (lit. 'to get a beam of light')
marak 'glow; flare up; (*se*) glory, pride'
semarak 'shine, luster, ornament (*rambutnya adalah semaraknya yang paling menonjol*), (*ber*) radiant, splendid, (*meN-kan*) embelish, adorn'
seri 'king, splendor, light' (this homophony has arisen from the merging of Sanskrit *s'ri* 'noble title' and Malay *seri* 'glimmer'.)
LIGHT//DARK
LIGHT/HOT
LIGHT; COLOR
ANG
sembahyang 'divine service; to pray; worship'
LIGHT//DARK; VISION
LIGHT: BRIGHT; SHINE; CLEAR
K!V!L
gelar 2 'title; academic title'
It is interesting that the English counterpart of the latter submorpheme, *gl-* as in *gleam, glitter, glare* can also be extended by this same metaphor to include *glory* (a borrowing).

UNDERSTANDING IS SEEING & LIGHT IS A SUBSTANCE
sudah teranglah bahwa 'it's clear that...'
ditinjau dari segi/sudut... 'examined from the viewpoint of... (lit. 'from the angle/corner of...')'
terang 'light, bright, clear (e.g. a concept), (*meN-kan*) brighten, clarify, explain'
buang yang keruh, ambil yang jernih 'throw out the murky, take the clear' (compares the truth of a proposition with the clarity of a liquid)
gelap 'dark, (*meN*) become dark, be in a rage, run amuck, (*_mata, _pikiran*) go berserk, run amuck'
gelap 'dark, not clear (e.g. a matter that one does not understand), secret, subversive, illegal'
mata hati 'feelings, the mind's eye'
pandangan hidup 'view of life, worldview'
suram 'vague, gloomy (weather), dark, dull, dim (light), blurred, hazy (e.g. memory)'
terang akal 'bright, smart'
terang 'bright, clear (weather, statement), (*meN-kan*) evident, explain, declare, (*meN-i*) light s.t., illuminate, (*hati*) bright, smart'
colok 'small torch, fuse, wick, (*meN*) light with a torch, striking (error), shocking, (*_mata*) catch one's eye, obvious, conspicuous'
ABSORB//EMIT
(CAUSE) BE ABSORBED: BREATHED; EATEN
AP
anggap 'believe, consider, deem, invite' (it may be that the mental senses (e.g. 'believe') are derived from a literal sense 'invite', since both share the meaning *-ap* 'absorb'.)

2 Orientational Metaphors

These are the metaphors that map some non-material semantic domain onto an orientational field with known cardinal points,

such as 'up//down', 'together//apart', 'in//out. (Lakoff and Johnson explore only the first of these, but the principles used here can be easily extended from their work.)

2.1 Up//Down Metaphors

CONSCIOUSNESS/LIFE IS UP//UNCONSCIOUSNESS/DEATH IS DOWN

UP//DOWN; TOGETHER//APART
DOWN
AI
CAUSE
bantai 'meat of a butchered animal; slaughter'
mamai 'to walk in one's sleep; drowsy'

The rime in the English words *grog, boggle (egg)nog* may involve this metaphor. The basic denotation of *-og* (and with *-ag, -ug* as well) is 'heavy' (*flog, slog, jog, log, hog*) or 'dense' (*clog, bog, soggy, fog, smog*). In *grog*, etc., we see these properties predicated, metaphorically, of the mind.

IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: VALUE IS UP//LACK OF VALUE IS DOWN

derajat 'degree (of heat), level (of knowledge), standard (of living), prestige'
derajatnya turun 'his prestige declined'
turun derajat 'to descend in rank'

UP//DOWN; TOGETHER//APART
DOWN
AI
cuai 'insignificant'
abai 'to ignore; underestimate; make light of; *meng-kan*
UP
nilai 'price; appraisal; standard; value'

ambung 'toss, throw up (baby, ball), (REDUP.) toss up and down, praise, flatter'
junjung 'carry on the head, respect deeply, (*an*) master, lord, pole'
kepala 'head, leader'

HAVE/USE ENERGY; STRONG
HIGH//LOW (METAPHOR: HEIGHT/ALTITUDE IS (POTENTIAL) POWER/ENERGY)
HIGH
AH
lurah 1 'village chief'
megah 'fame; proud'
pongah 'conceited; cocky; boast; brag'
riah 'grand; proud'[10]

Here we will use three words denoting boasting or flattering, all containing submorphemes whose literal reference is 'high' or 'up'.

HAVE/USE ENERGY; STRONG
HIGH//LOW (METAPHOR: HEIGHT/ALTITUDE IS (POTENTIAL) POWER/ENERGY)
HIGH
AH
CAUSE
rangah 'boast'
HIGH
UNG
CAUSE
sanjung 'to flatter; to appease'
---
agung 'impressive; glorious; noble'

MORE/LARGER IS UP//LESS/SMALLER IS DOWN

This is perhaps the most basic 'up//down' metaphor of all.

besar hati 'happy, glad'
dia tidak bisa berjudi lagi, karena jatuh terus 'he couldn't gamble anymore, because he kept losing' (lit. 'falling')
harga mas sudah jatuh 'the price of gold has fallen'
jatuh melarat 'fall into poverty'
kecil hati 'angry, disappointed'
merosot 'slip off (e.g. pants), slip, decline (prices, number of students)'
turunnya harga emas 'a drop in the price of gold'

HAVE/USE ENERGY; STRONG
HIGH//LOW (METAPHOR: HEIGHT/ALTITUDE IS (POTENTIAL) POWER/ENERGY)
HIGH
AH
tambah 'more; larger; plus; increase; add'

2.2 Together//Apart Metaphors

DESIRE/LOVE IS ATTRACTION & ATTRACTION IS (POTENTIAL) TOGETHERNESS

ibu bapak itu dekat sekali dengan anaknya 'those parents are quite close to their children' (from A.S. Simin, p.c.)
memperdekatkan 'bring close, reconcile'
rangkai 'bunch, combination, (*ber*) (REDUP.) attached, tied to e.o., combined, (_*hati*) sweetheart'
kental 'thick (liquid), close (friend), (*meN-kan*) condense, coagulate'
renggang 'distant, spaced, wide apart, (*ke-an*)aloofness, estrangement'
tingkah lakunya menarik kaum pria 'her manner attracts men'
kami kawan selapik seketiduran dulu 'we used to be the best of friends' (lit. 'we used to share the same mattress and bed')
kena 'be struck, come in contact with, touch, strike, hit, (*ber-an*) agree (e.g. on a price, to marry)'
mangan ora mangan asal kumpul 'whether we eat or not we stay together' (Javanese proverb).
retakan dalam persahabatan meréka 'a break in their friendship' (lit. 'a crack (as in a stone'))

HAVE/USE ENERGY; STRONG
CONCENTRATED (METAPHOR: CONCENTRATION IS STRENGTH/ENERGY): TOGETHERNESS MARKED FOR PRESSURE
CONTIGUOUS
AK
bapak 'father; protector; form of address to an older man'
énak 'nice; pleasant; wonderful'
emak 'mother'
hendak 'to wish; to intend'
CONCENTRATED (METAPHOR: CONCENTRATION

IS STRENGTH/ENERGY): TOGETHERNESS UNMARKED FOR PRESSURE
CONTIGUOUS
AT
minat 'interest'
niat 'intention'
TOGETHER//APART: LOOSE//TIGHT
TIGHT: CLOSE TOGETHER
BE/E/AL
béla 'sacrifice; suicide; avenge; defend; nurse; care for'
bela 'to care for'
belai 'to flatter; to caress'
belas 1 'mercy; pity'

SIMILARITY IS CONTIGUITY//DISSIMILARITY IS SEPARATION
dekat 'close' (can be applied to intimacy, similarity)
guru mengelompokkan murid-murid menurut umurnya 'the teacher grouped the students according to age'
kedua bahasa itu dekat sekali 'those two languages are quite close'
kelompok 'group (either by contiguity, 'cluster', or by similarity, 'type')' (note: putting similar things together is useful in real life.)
kemiripan yang dekat 'a close resemblance'
sama 'same, similar, with, *(ber)* (REDUP).) together, jointly'
UP//DOWN; TOGETHER//APART
APART/NON-UNIDIRECTIONAL
APART: SEPARATE (X FROM Y)
AI
tikai 'difference; contradict'
TOGETHER
CONTIGUOUS (GATHERED; CLOSE)
AI
bagai 'kind; type; equivalent; peer; like'
sesuai 'to fit; to jibe; to agree with; to coincide'
HAVE/USE ENERGY; STRONG
CONCENTRATED (METAPHOR: CONCENTRATION IS STRENGTH/ENERGY): TOGETHERNESS MARKED FOR PRESSURE
CONTIGUOUS
AK
kayak 'as; like'
sanjak 'rhyme'
TOGETHER//APART
TOGETHER
LV!R
laras 1 'pitch; harmony; scale; key; adjust; adapt; synchronize'
BETWEEN
SEL
selisih 'difference; quarrel'

SIMILARITY IS CONTIGUITY//DISSIMILARITY IS SEPARATION: AGREEMENT IS CONTIGUITY//DISAGREEMENT IS SEPARATION

Agreement is simply a sub-type of similarity: similarity of opinion or behavior.[11]

HAVE/USE ENERGY; STRONG
CONCENTRATED (METAPHOR: CONCENTRATION IS STRENGTH/ENERGY): TOGETHERNESS UNMARKED FOR PRESSURE
CONNECTED/CONTACTING
AT
adat 'custom; behavior'
TOGETHER//APART
TOGETHER
LV!R
CAUSE
lurah 1 'village chief'[12]

3 In//Out Metaphors

3.1 Unidirectional//Non-unidirectional Metaphors

ORDER IS STRAIGHTNESS/UNIDIRECTIONALITY

This is the metaphor at work in the expression *straighten your room.*

UNIDIRECTIONAL: BE A STRAIGHT MOVING LINE
US
becus '(*tidak*) not smart; unsatisfactory (behavior)'
bungkus 'parcel; package; wrap'
rumus 'abbreviation; formula; formulation'
urus '(*men*) arrange; manage; put in order; *(ber-an)* get in touch with; meddle, have business with'

OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH

In these two examples, we see efficiency or effectiveness compared to a straight path joining two points.
mujur 'straight, lucky, luck'
menempuh ujian 'take a test' (lit. 'walk through a test')
tuju 'the act of bewitching s.o. by pointing at him, (*meN-i*) in the direction of, go toward (a city), aim for, strive for (e.g. world peace), (*an*) purpose, objective, target'
EXTENDED; LONG
EXTENDED//RETRACTED
EXTENDED; STRAIGHT
UR
CAUSE
manjur 'efficacious; strong; powerful'
UNIDIRECTIONAL: BE A STRAIGHT MOVING LINE
US
mangkus 'efficacious'

OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH//RANDOM BEHAVIOR IS A NON-STRAIGHT PATH

Under this metaphor theme we find the opposite of efficiency—e.g. the sort of thinking or talking that in English is called *wandering*—and therefore we also find the opposite of straight path: curved

path.
seluk 'curve, bend, coil, twisted, (*beluk*) complicated, details'
belit 'wind, twist, complicated, involved, (*ber*) (REDUP.) wind in and out, complicated, involved with s.t.'
halang '(*meN-i*) to block, obstruct (e.g. fallen tree o. traffic), prevent, (*an*) obstacle'
CURVED: COMPLETELY; PROCESS (ROTATE)
PUS
pusung 'dreamer; dullard'
NON-UNIDIRECTIONAL; DISTRIBUTED WITH RESPECT TO A CENTER
CURVED: PARTIALLY; PROCESS/PARTIALLY; STATE/COMPLETELY: PROCESS (CURVED; ROTATE; REVERSE MOTION/SIDE; INVERTED)
CURVED: PARTIALLY; PROCESS/PARTIALLY, STATE (CURVED; BENT)
BE/E/AL
beli (belu-_) 'chatter'

OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: INDECISION/CHANGE OF MIND IS BACK & FORTH MOTION

A further development of the same basic theme is seen here, only in this case there are, in a sense, two directions at once. Note the similarities to the metaphor theme SITUATIONS ARE LOCATIONS and all its subsidiary themes.
ombang-ambing 'oscillate, drift, be uncertain'
mundur-maju 'back and forth, indecisive, unable to make up one's mind'
BACK & FORTH
BACK & FORTH
ANG
bimbang 'to hesitate; worried; anxiety'

OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PERSUASION IS BENDING

As above, we remark on the similarity to SITUATIONS ARE LOCATIONS: STATES OF CONSCIOUSNESS ARE LOCATIONS & IDEAS/WORDS ARE OBJECTS: IDEAS/WORDS ARE INSTRUMENTS & PERSUASION IS PUSHING. The difference is that here the emphasis is on the path, rather than the location, of the persuaded party.
CURVED
PARTIAL CURVE: BENT;CROOKED
U!K
CAUSE
pujuk 'flatter; coax; persuade; induce; deceive; cheat'
umbuk 'swindle; persuade; appease'

TRANSACTIONS ARE EXCHANGES OF VECTORS

This metaphor is at play quite frequently on the blackboards of professors of the social sciences, when they describe human interactions by drawing arrows between participants. Personally, I have visualized arrows to correspond to the various submorphemic instances below. For *kembar 2* and *balah*, I picture the arrows meeting (clashing) in the middle. For *balas*, there is a single arrow doubling back on itself.

air susu dibalas dengan air tuba 'return good for evil' (sic. from Echols) (note: *tuba* 'a stupefying drug for fish-poisoning')
bertukar pikiran 'exchange ideas'
kata kembali 'say back'
kedengkian itu akan berbalik kepada dirinya sendiri 'that cruelty will turn back on him'
membalas 'return (e.g. vengeance, love)'
membalas 'return (e.g. vengeance, service, love)'
menangkis 'parry (a blow, a question)'
mengembalikan 'return (a book, a compliment)'
balik 'reverse, contrary, other side, (*bolak-*) to and fro, contradictory'
mereka selalu dapat membalikkan serangan musuh 'they could always *return* the enemy's attacks'
saling memberi salam 'exchange greetings'
NON-UNIDIRECTIONAL; DISTRIBUTED WITH RESPECT TO A CENTER
BACK & FORTH
KE(M)B
kembar 2 'stand up against; match'
CURVED: PARTIALLY; PROCESS/PARTIALLY; STATE/COMPLETELY; PROCESS (CURVED; ROTATE; REVERSE MOTION/SIDE; INVERTED)
CURVED: COMPLETELY; PROCESS (REVERSE MOTION/SIDE; INVERTED)
BE/E/AL
balah 'argument; oppose; quarrel'
balas 'respond; reply; revenge; retaliate; repay; reward'

TRANSACTIONS ARE EXCHANGES OF VECTORS: COMMUNICATION IS TRANSPORTATION

It is here that we get a clearer sense of communication, so that Reddy's conduit metaphor comes more fully into play.
BACK & FORTH
BACK & FORTH
ANG
bincang 'to discuss'
cenayang 'medium [with spirits]'
dalang b 'puppeteer; mastermind'
There are in fact, other reasons for which a *dalang* might be viewed as moving back and forth. He moves between worlds.[13]

DECEPTION/STEALTH IS SMOOTH MOTION

MOVE WITHOUT FRICTION (WITHOUT RESTRICTION/CONTROL) (SLIDE; SMOOTH)
"FIGURE" IS A NON-SURFACE
MOVE WITHOUT RESISTANCE (SMOOTHLY): GROUND IS A SURFACE
SEL
selinap 'crawl; move stealthily; slip away'
selingkuh 'dishonest; corrupt'
seludup 'duck into; smuggle; infiltrate'
Consider the Englisn word *sly*, containing the same LS as *slip*, *slide*, *sleigh*, *sled*. It involves the same submorphemic metaphor as *selingkuh*, above. Consider too the expression *smooth talker*.
LV!NT/C
lancung 1 'false; treacher-

ous'
lencing a 'flee'

3.3 Sharp Metaphors

INTENSITY/SALIENCY IS SHARPNESS/PROTRUSION

Here we have in mind any kind of intense state or activity.

SHARP; THIN
SHARP: EXTREMELY THIN; WITH EDGE OF PLANE/END OF LINE BEING APPLIED TO SOME OTHER OBJECT
ING
jeling a 'ogle s.o. (eye amorously/provocatively)'
lanting 'toss, throw, bounce, spring up (ball)'
banting 1 'throw, flong, toss up & down'

Here the reader familiar with the work of Rhodes and Lawler will be reminded of the English rime *-ing* 'with unusual force', as in *cling, sting, fling, wring.*

SHARP; THIN; SMALL
SHARP: EXTREMELY THIN; WITH EDGE OF PLANE/END OF LINE BEING APPLIED TO SOME OTHER OBJECT
SHARP
IT
sengit 2b 'sharp odor; violent; poignant'
IK
asyik b 'passionately; be in love; busy: zealous'
dingkik watch; spy on'

3.4 Thin Metaphors

DENSITY IS THICKNESS

This is not unfamililiar in English, where we speak of *thin air* at high altitudes, and *thin soup.* In addition, we have words like *scant(y), scarce, skimp(y)* and *scatter,* in which an absence, shortage or low density is encoded with an LS whose basic meaning is 'two-dimensional extended, surface' (cf. *skin, scum*).

THIN
TWO-DIMENSIONAL; PLANE
US
CAUSE
rebus 'boil'
kukus 1b 'steam; vapor; cook by steam'
purus 2 'suffer with diarrhea'

DENSITY IS THICKNESS: OPACITY IS THICKNESS// TRANSPARENCY IS THINNESS

kabut tebal 'thick, heavy fog'
tebal 'thick (ice, skin, wall, smoke, beard)'
tipis 'thin (e.g. book, board, air, hair), (*meN*) thinning (e.g. hair)'

SHARP; THIN
THIN: SMALLNESS ALONG ONE DIMENSION (LEAVING A PLANE)/ALONG TWO DIMENSIONS (LEAVING A LINE)
TWO-DIMENSIONAL; PLANE
ING
bening 'clear; transparent; (*men-kan*) purify (water)'

DENSITY IS THICKNESS: SCARCITY/ABSENCE IS THINNESS

This metaphor, seen in English *slim pickins*, is not far from the more general form of the metaphor as given above, since a low density of something (especially something desirable) is inevitably viewed as scarcity or absence. The roots *tebal/tipis* are extended to cover density, in spite of more specific pairs: *rapat/jarang, encer/kental.*

tebal 'thick (ice, skin, wall, smoke, beard)'
tipis 'thin (e.g. book, board, air, hair), (*meN*) thinning (e.g. hair)'
kurus 'thin (s.o.'s body), barren or infertile (land)'

THIN
TWO-DIMENSIONAL; PLANE
US
hapus 'to expire; wipe away'
pupus 2 'wiped out, disappeared, exterminate, obliterate'
aus 'worn-out; shabby; wear s.t. out; erosion; thirst'
tandus 'fallow; barren; wiped/cleaned out'

3.5 Size Metaphors

IMPORTANCE IS SIZE & PRIDE IS SWELLING

Such English expressions as *big shot, big-headed* and the more archaic *puffed up* show the same metaphor theme operating in English.

mengataskan 'lift up (e.g. clothesline), favor, elevate (e.g. one's own people)'
naik mempelai 'be a bride/groom' (*naik* 'climb, ascend')
orang besar-besar 'an important personage'
orang kecil 'a little man, an insignificant person' (Javanese *wong cilik*)
kutik 'to move slightly, (*meN*) (REDUP.) to tinker, pick (nose), look for faults, split straws'
rendah hati 'humble, low of heart'
besar 'big, (*hati*) proud, happy, pleased; (*mulut*) proud, arrogant; (*kepala*) stubborn, conceited, proud, arrogant'
membusungkan dada 'swell with pride' (lit. 'to swell one's chest')

CAVITY
CONVEX SHAPE: BUNCH; BUMP
ON SURFACE (BUMP)
ONG
sombong 'arrogant'
CURVED
CURVE COMPLETELY: ROUND
U!K

gaduk 'arrogant'
amuk 'to brag'
HAVE/USE ENERGY; STRONG
CONCENTRATED (METAPHOR: CONCENTRATION IS STRENGTH/ENERGY): TOGETHERNESS MARKED FOR PRESSURE
PRESSED; SQUEEZED: MULTIDIMENSIONAL & CENTRIFUGAL (OUT)
AK
bongkak 'proud; insolent'
panggak 'proud of something or someone'
CURVED: COMPLETELY; STATE (ROUND)
GEM(P!)
gembong 'champion; big shot'
CURVED: PARTIALLY; STATE/COMPLETELY; STATE (PROTRUDE; ROUND)
CURVED: PARTIALLY; STATE (PROTRUDE: CONNECTED)
BLOATED; PLUMP (ACCIDENTAL SHAPE)
BU!N!S&
bongkak 'proud; insolent'

We note, as we have before, that the last example is a swoop.

BELOVEDNESS/NICENESS IS SMALLNESS

This is the other side of the coin: a metaphor on smallness. Those familiar with the use of diminutive systems such as those found in Spanish and Russian will not be surprised to see this. (In fact there is even a formal resemblance to Russian diminutive *-ik* and Spanish diminutive *-ito*.) Consider also the way that English *sweet*, *treat* rhyme with words for thin objects such as *sheet* or *street*.

One bit of evidence for this metaphor theme in Indonesian is as follows. In the ablaut or vowel-variation word families of Indonesian, a number seem to reflect a correspondence of vowel aperture to size of object, extent of motion, amplitude of sound, and so on (see Chapter 1). Thus we find, for example, *buntal* 'swollen, bloated' beside *bintil* 'small pimple'. However, in other cases, the small vowel-grade (*i*) marks not literal smallness but "niceness"; as with the pair *bungkus* 'parcel, package' and *bingkis* '(an) gift, present, souvenir, gift'. (Consider also the word *gerenik 2* 'small and lovely'.)

SHARP; THIN; SMALL
SMALL: SMALLNESS IN ALL DIMENSIONS
SMALL AMOUNT/SIZE
IK
apik 'neat and nice'
baik 'good; well'
cantik 'pretty'
macik 'mother; term of address for older woman'
IT
legit 'sweet; nice'

3.6 Rigid Metaphors

LACK OF MOTION IS RIGIDITY

One can see how non-motion and rigidity overlap perceptually. (In the dark, a motionless snake might look like a stick until you tried to pick it up.) The English LS in such rigid objects as *stick*, *stalk*, *steel*, *stone* is shared by the word *still*, which can be predicated of water (see *tenang*, below).

Note also the identical encoding of matter and motion in many lexemes. This identification of properties of matter (more permanent properties) with properties of motion (more temporary properties) is what underlies the metaphor theme LACK OF MOTION IS RIGIDITY. Such identification is seen in the English rimes in Table 1.1.

Note also the "physical basis" of this metaphor: it amounts to saying that "isn't" equals "can't", which is not invoked as often as "is = can", but seems to be a common working hypothesis.

RIGID
RIGID CONSISTENCY
ANG
CAUSE
ketimang 'buckle; clamp'
---
tenang 'still (water); calm; quiet'
kungkang 'a sloth'

4 Motion Metaphors

THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS

Table 1.1

Matter and Motion

	'small'(1)	'discontinuous, intermittent'	'elongated'
matter	beak creek peak streak leek leak	splatter spatter scatter shatter smatter	awl mall tall wall ?shawl
motion	peek tweak sneak seek ?weak ?meek	batter patter	brawl crawl scrawl sprawl ?maul

(1) From Samuels (1972:151).

THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: DIZZINESS/DISORIENTATION IS ROTATING MOTION

This is the metaphor that "sponsors" expressions like *my head is spinning* in English.

pusing 'whirl, dizzy'
BACK & FORTH
AROUND & AROUND

ANG
rayang 'dizzy'
sintang 2a 'little cracked in the head; queer'
NON-UNIDIRECTIONAL
AROUND & AROUND; IN ALL DIRECTIONS (NON-CONTROLLED MOTION): NON-PURPOSIVE; ACCIDENTAL; RANDOM
AU
geracau 'delirious'
CURVED: COMPLETELY; PROCESS (TURN; TWIST; ROTATE; BEND)
ING
pening 'dizzy; rattled'

THE STATE IS THE PROCESS (SHAPE IS MOTION)

This is a kind of converse of TRANQUILITY IS AN OBJECT. It appears that state and process are in some ways interchangeable.[14]

In English, the rime *-ol* encodes 'elongated, long': either of matter (*awl, hall, mall, tall, wall*) or motion (*brawl, crawl, scrawl, sprawl*). It can be extended by metaphor theme THE STATE IS THE PROCESS (SHAPE IS MOTION) to take in long or elongated paths: *haul, trawl, fall.*

CUT; STRIKE
CUT; PIERCE
AK
cagak 2 'crossing; (*jalan*) crossroads; branched; forked (road)'
suak 1 'inlet'
ENTER; PIERCE
UK
teluk 'bay; gulf'

5 Energy//Entropy Metaphors

SPIRITUAL/MENTAL POWER IS PHYSICAL POWER

This is the realm of *spiritual energy*, which phrase demonstrates the point I hope to make here. The "spiritual or mental power" involved here is the ability to do such things as solve problems, perform tasks, make decisions, produce strong impressions, deceive people, control and motivate people, control oneself, heal disease, work magic or miracles, see the future, bring good fortune or misfortune, and bring God's favor.

HAVE/USE ENERGY; STRONG
HAVE ENERGY/POWER
AH
USE
perintah 'order'
titah 'royal word'
usah 'effort; (*tak*) not necessary'
---
agah 'to look at defiantly'
sumpah 'oath; curse'
tuah 'luck; magic power; respect'
HAVE//NOT HAVE ENERGY/POWER
HAVE ENERGY/POWER
AT
USE
cilat 'trick'
---
bakat 2 'talent; faculty'
jimat 'charm'
obat 'medicine'
semangat 'soul; zest; consciousness'

MORALITY IS HEALTH

itu bukan keadaan yang séhat 'that's not a healthy situation'
kena jelatang 'lascivious' (lit. 'get stuck by a stinging nettle')
rusak 'damaged, broken down (e.g. car), depraved (e.g. morals)'
sakit 'ill, sick, sore, painful, hurt, (*pe-an*) sickly, prisoner, (*an*) prisoner, criminal, (*akal*) insane, (*hati*) annoyed, irritated' (Inferential basis: coherence by up//down: health is up//sickness is down; morality is up//immorality is down.)

BAD
UNPLEASANT; UNHEALTHY
AT
jahat 'bad'
nékat 'reckless; obstinate'
umpat 'slander; reproach; scandal; grudge;'

PASSION IS HEAT

Of course this metaphor has some physiological basis: the emotional states depicted in the examples below tend to be accompanied by body temperatures in excess of the norm.

berkepala dingin 'have a cool head'
demam peluru 'bullet fever' (from Tur's story *Dendam*).
api 'fire, (*ber*) (REDUP.) raging, furious, fiery, fervent (e.g. a speech), (REDUP.) (*meN kan*) stir a fire, incite, start a quarrel' (cultural basis: in Javanese cosmology, there are four natural elements that correlate with body elements, colors, and aspects of personality. One such set is: fire - blood - power, energy. Note the blood-fire connection, similar to the Greek worldview.)
dingin 'cool, cold,(_*hati*) indifferent, cool'
panas 'warm, hot, heat, (*bara*) quick-tempered, (*hati*) angry, cross'
sejuk 'cool, cold, (*hati*) calm, comforted, cheered up'
palak 'angry, adventurous, passionate, excited, (*peN*) hothead, (REDUP.) (*dingin*) lukewarm'
garang 'fierce, cruel, vivid, rage, roast'
sejuk 'cool, cold, calm (e.g. facial expression)'

LIGHT//DARK
LIGHT/HOT
HOT
AM
mandam 'drunk; madly in love'
mendam 'drunk'
ANG
gasang 'lascivious'
perang 'war; battle'

radang 'inflamed; excited; to fly into a rage'
HAVE/USE ENERGY; STRONG
LIGHT/HOT
AK
palak angry; adventurous; passionate; excited; *(pen)* hothead; (r) (*dingin*) lukewarm'

6 Metaphors of Structural Integrity

BREAK; CUT; STRIKE (LOCUS OF BREAKING/CUTTING/STRIKING IS SMALL)
BREAK
K!E(N)T
kentut 'flatus'

VIBRATING IS WRINKLING: INTERMITTENT LIGHT IS WRINKLING (INTERMITTENCY OF LIGHT IS CAUSED BY WRINKLING OF THE SOURCE)

The light reflected by a flexed piece of tinfoil on a sunny day would be intermittent. Besides this, I find it curious that *twinkle* patterns with *twist, twirl, twinge* and *wrinkle, shrink, blink,* and seek in this metaphor an explanation of the formal connection. Another odd phonemic similarity that I would like to be able to find meaning in, is that between *twinkle* and *tingle,* especially since the similarity crosses over into Indonesian: *gerenyam* 'to twinkle' and *geranyam* 'have a tingling sensation (from drinking soda water, hitting one's funny bone)'.[15]

Perhaps the best way to express this metaphor would be LIGHT-SOURCES ARE EYES. This would explain the fair number of Indonesian roots whose meaning includes both 'blink' and 'flicker, sparkle'.

DISRUPT SURFACE/REDUCE SIZE (FIGURE/GROUND IS ROUGH; JAGGED; NON-SMOOTH)
USING TORSION (FLEXIBLE SURFACE): WRINKLE
GV!R
CAUSED BY
gerenyam 'to twinkle'
gerhana 'eclipse'
gerindip 'glitter; sparkle'
gerlap 'flicker; sparkle'
gerling 'blink; glance; ogle'
gerlip 'glitter; twinkle'
KER
kerlap 'glitter (stars); (*ter*) sleep a wink; doze off a moment'

7 Touching Metaphors

7 Synesthesia: Hearing as Tenor

Synesthesia themes are those metaphor themes in which the tenor and the vehicle domains are different sensory modes (that is, different senses among our five senses).

HEARING IS SEEING: AMPLITUDE IS SIZE

I am not sure that I have correctly identified the vehicle sensory mode in HEARING IS SEEING: AMPLITUDE IS SIZE and HEARING IS SEEING: SOUNDS ARE SUBSTANCES. It may be touch: size and substance may in fact be more tactile than visual. Under this first instance of synesthesia we see low amplitude sounds being considered as small.

angkat bicara 'begin to speak' (lit. 'pick up speaking')
angkat suara 'begin to speak, raise one's voice, speak louder' (Cross-lingual evidence: Marks (1975) found evidence in several unrelated languages for a link between loudness and size.)

SHARP; THIN; SMALL
SMALL: SMALLNESS IN ALL DIMENSIONS
SMALL AMOUNT/SIZE
IK
bisik 'to whisper; to conspire'
celepik 'to tick; sound of the fall of a small object'
gerenik 1 'low/uneven in volume (e.g. prayers)'
kikik '(*ter*) (redup) giggle'

HEARING IS TOUCHING: HIGH-PITCHED WHITE SOUND IS THINNESS

The second tactile quality that fleshes out the comparison of hearing to touching is that of thinness.

lemah 'thin (body), soft (voice)'
SHARP; THIN; SMALL
THIN: SMALLNESS ALONG ONE DIMENSION (LEAVING A PLANE)/ALONG TWO DIMENSIONS (LEAVING A LINE)
TWO-DIMENSIONAL; PLANE
IT
lesit 'rustle (noise); spout; squirt; gush; (*meN-* hidung) blow one's nose with one's fingers'
THIN
TWO-DIMENSIONAL; PLANE
US
dengkus 'hiss; spit (cat); snort'
desus 'to rustle (wind); (*desas-*) rumors; gossip; whispering of many voices'
kertus 'sound of paper being crumpled'

8 Smelling as Tenor

SMELLING IS TOUCHING: UNPLEASANTNESS OF SMELL IS SHARPNESS

This is related, as we have said, to UNPLEASANTNESS IS SHARPNESS.

tajam 'sharp (knife, smell)'
SHARP; THIN

SHARP: EXTREMELY THIN; WITH EDGE OF PLANE/END OF LINE BEING APPLIED TO SOME OTHER OBJECT
ING
hancing 'disagreeable odor'
pesing 'stench'
SHARP; THIN; SMALL
SHARP: EXTREMELY THIN; WITH EDGE OF PLANE/END OF LINE BEING APPLIED TO SOME OTHER OBJECT
SHARP
IT
angit 'smell of burnt rice[16]'

9 Tasting as Tenor

TASTING IS TOUCHING: PIQUANCY IS HEAT

rasa 'feeling, opinion, notion, think, feel, taste, sense of feeling'
rasa 'taste, feel (sense of)'
seléra 'appetite, body, tasting' (cultural basis: Malay has its own taxonomy of 'heaty' and 'non-heaty' foods: horsemeat and durian, for instance, are considered 'heaty'.)
(English: use of one word, *hot*, to denote both *panas* and *pedas*.)
(Physical basis: foreigners, at least, tend to sweat after eating foods that contain a lot of hot peppers.)
(Physical basis: similarity sensation.)
kecabaian 'to feel hot from eating hot peppers'
kecil-kecil cabai rawit 'a small but enraged person': (*cabai rawit* 'cayenne pepper (lit. 'small pepper').)
dingin 'cold, cool, (*hati*) indifferent, cool'. Thus we see that *pedas* 'spicy-hot' is the valid opposite of *dingin* 'cool' in the domain of emotion.
LIGHT//DARK
LIGHT/HOT
HOT
ANG
rangsang 'tickling; exciting; pungent'
sahang 'pepper'

TASTING IS TOUCHING: TASTE IS TOPOGRAPHY/CONTOUR: WEAK TASTE IS FLATNESS//STRONG TASTE IS STEEPNESS

perdagangan tawar saja hari ini 'business is just average today' ('average' can be rendered one of two ways: *rata-rata* 'flat' or *tawar* 'inoccuous, insipid, neutral')
suaranya rata/datar 'her voice is flat'
FLAT; SURFACE
AR
cabar 1 'insipid'
hambar 'tasteless'

Notes:

1 One might also include here two figurative members of the pattern *-ung* 'cut': *lancung 2* 'false, treacherous' and *tundung* 'expel, chase away, exile'. If this view corresponds to the native at all, then it would be similar to the (somewhat archaic) English expression *cut off*, which could be used (as it is in the King James Bible) to refer to the terminating of a relationship.

2 Note also the related metaphor theme ILLNESSES ARE OBJECTS & EFFECT IS IMPACT, possibly seen in *bentan* 'have a relapse', which seems to pattern submorphemically with the group *be/é/ant-* 'strike, have impact'. Likewise, note *pitam* 'dizziness, fit, apoplexy, paralytic stroke', 'strike' and *sambang 3* 'plague'; in both cases the LS 'strike' may be involved (*-am* and *-ang*, respectively).

3 The use of both *belakang* 'back' and its literal opposite *depan* 'front' to represent the future is similar to the two different ways of spatializing time in English (see discussion in Lakoff and Johnson).

4 One expression which puzzles me is *mengganjur hari keberangkatan* 'to set the time of departure at a later date'. The verb *mengganjur* means literally 'to pull back, withdraw'. The puzzle for me is this: if *mengganjur* involves pulling rather than pushing, then the experiencer must be imagined to be located at a point on the time-line which is further into the future than either the original or the new departure date.

5 Is it possible that some Indonesian speakers see in the word *selir* 'second wife, mistress' a combination of *selang-seling* 'alternating' and *gilir* 'take turns'?

6 English: *far from sick*.

7 The sense 'found out, discovered' is actually properly the meaning of *konang*.

8 Both this example and the one before it are Arabic in origin. This raises the larger question of the borrowing of whole metaphor systems, as well as mere vocabulary. Could it be that the mapping out of the more abstract realms of intellectual and moral right and wrong was developed or deepened under the Arabic influence, while reconstruing borrowings by native submorphemes? 'UNDERSTANDING; VIEW; TO UNDERSTAND; TO KNOW'

9 Cf. *angkuh 1* 'arrogant, conceited', which patterns with *angkat* 'raise', etc.

10 Note the following data, which might fit figuratively into the subgroup 'upright' under *-ang* 'rigid' *abang* 'older brother, reference for older males, husband'; *demang* 'chief of a district'; *emang* 'uncle'; *jinjang* 'leader of a group'; *kakang* 'older brother, form of address by wife for husband'; *moyang* 'great-grandfather'.

11 English evidence: *Britain and Argentina are still miles apart on the Falklands question.*

12 The idea that the *lurah* is the harmony-keeper in the village (that is, the keeper-together) is reinforced by the fact that his counterpart in the city *kampung* is called the *rukun tetangga*, or keeper of 'harmony among neighbors'.

13 The root *ajar* 'study, teach' might be thought of as a member of *-ar* 'move', participating in the conduit metaphor: the learning process is seen as a 'transfer of knowledge'. Note also *amar* 'order, command'.

14 There is another metaphor, PATHS ARE OBJECTS, which is like the reverse of THE STATE IS THE PROCESS (SHAPE IS MOTION). We see this opposite metaphor in a number of examples of *-ur* 'extended, straight' which refer to unidirectional motion: *angsur* 'continue to be in a state; move forward; (*ber*) (REDUP.) little by little; (*meN-kan*) pass on; hand over' *gusur* 'drag, haul'; *lungsur* 'slide down, get away'; *mabur* 'to flee'; *sulur 1* 'spiraling upward (plants), climb, creep, crawl (e.g. ivy)'. Similarly, the RS *-ung* 'extended, long' may include *langsung* 'directly, immediately, advanced, go on ahead, continuation'.

If it seems odd that opposite-seeming metaphor themes should coexist in the same language, consider such pairs of proverbs as *Strike while the iron is hot* and *Look before you leap*. Also, in English, if it is bad either to be an *airhead* or a *blockhead*, what should one's head be made of? How can being under the influence of drugs be called either *being stoned* or *being high?*

15 Another pair that shows phonemic similarity in both languages is *twinkle/jingle*. Note the initials in *gemerlap* 'gleaming, shining' and *gemerencing* 'clang (chains), jingle (money)'. In the latter case, at least, it appears that some kind of intermittent quality in the light or sound may explain the similarity.

16 The *lv!nt-* of *lantung 2* 'penetrating (odor)' seems to line up with *lancip* 'sharp and pointed', *lancos* 'pointed', *luncip*, *luncung*' 'pointed, tapering'.

Trying to metaphorically account for the *-ung* of *lantung 2* has carried me into wild speculations. The same problem arises with *maung* 'stinking' and *pekung* 'foul-smelling ulceration' (depending on the physical description of the object in question, the latter could be included under *-ung* 'cavity'). Could there be a synesthesia theme SMELLING IS HEARING, such that, say, *maung* would pattern with *laung* 'a loud voice, loud sound, (*meN*) yell loudly', *gaung* 'echo' or *raung* 'roar'? After all, the other sense *lantung 1* is given as 'explode, confusion of exploding sounds'. If there is any validity in this metaphor theme, it might turn out to be a relatively unstudied type of synesthetic projection.

APPENDIX II

METAPHORS

Here is a full listing of the metaphors posited in the submorphemic analysis of the database. No discussion or examples are given. The metaphor themes are classified according to vehicle. Of this list, only a subset are handled in Appendix I, and an even smaller subset in Chapter 3.

ONTOLOGICAL METAPHORS

OBJECT

M1.1. THE MIND IS AN OBJECT.
M1.1.1. THE MIND IS AN OBJECT: CONSCIOUSNESS IS AN OBJECT
M1.1.2. THE MIND IS AN OBJECT: CONFIDENCE/COMPOSURE IS AN OBJECT.
M1.1.3. THE MIND IS AN OBJECT: VOLITION IS AN OBJECT.
M1.1.3.1. THE MIND IS AN OBJECT: VOLITION IS AN OBJECT & SUBMISSION IS BREAKING
M1.2. IDEAS/WORDS ARE OBJECTS.
M1.2.1. IDEAS/WORDS ARE OBJECTS: IDEAS/WORDS ARE INSTRUMENTS.
M1.2.2. IDEAS/WORDS ARE OBJECTS: PROPOSALS ARE FOOD.
M1.2.2.1. IDEAS/WORDS ARE OBJECTS: PROPOSALS ARE FOOD & ACCEPTING IS EATING.
M1.2.3. IDEAS/WORDS ARE OBJECTS & TOPICS ARE AREAS.
M1.2.4. IDEAS/WORDS ARE OBJECTS & VERBAL ART IS WOVEN MATERIAL.
M1.2.5. IDEAS/WORDS ARE OBJECTS & REMEMBERING/RECORDING IS HOLDING.
M1.2.6. IDEAS/WORDS ARE OBJECTS: THOUGHTS/EMOTIONS/SENSATIONS ARE A SUBSTANCE: FACIAL EXPRESSION IS A FLUID.
M1.2.7. IDEAS/WORDS ARE OBJECTS & THINKING ABOUT IS HOLDING/TOUCHING/HANDLING.
M1.3.1. WORDS ARE OBJECTS: WORDS ARE WEAPONS.
M1.3.3. WORDS ARE OBJECTS & TEXTS ARE CONTAINERS.
M1.4. ACTIVITIES ARE OBJECTS & INTERRUPTING IS BREAKING.
M1.5. INTERPERSONAL RELATIONSHIPS/CONTRACTS ARE OBJECTS.
M1.7.1. UNPLEASANT EXPERIENCES ARE OBJECTS & EFFECT IS IMPACT: ILLNESSES ARE OBJECTS.
M1.7.2. UNPLEASANT EXPERIENCES ARE OBJECTS & EFFECT IS IMPACT: ACCIDENTS ARE OBJECTS.
M1.7.3. UNPLEASANT EXPERIENCES ARE OBJECTS & EFFECT IS IMPACT: STRONG EMOTIONS ARE OBJECTS.
M1.8. SPEED IS AN OBJECT.
M1.8.1. SPEED IS AN OBJECT: FLUENCY IS AN OBJECT.
M1.9. STRENGTH IS AN OBJECT.
M1.10. HEALTH IS A (BRITTLE) OBJECT.
M1.11. SLEEP IS AN OBJECT.
M1.12. SUCCESS/WELFARE IS AN OBJECT.
M1.13. REPUTATION IS AN OBJECT.
M1.14. PROBLEMS ARE OBJECTS & SOLVING IS CUTTING & INTELLIGENCE IS SHARPNESS//STUPIDITY IS ROUNDNESS.
M1.15. TIME IS AN OBJECT.
M1.15.1. TIME IS AN OBJECT: TIME IS A MOVING OBJECT WHICH PASSES US FROM FRONT TO BACK.
M1.15.1.1. TIME IS AN OBJECT: TIME IS A MOVING OBJECT WHICH PASSES US FROM FRONT TO BACK: THE FUTURE IS AHEAD//THE PAST IS BEHIND.
M1.15.1.2. TIME IS AN OBJECT: TIME IS A MOVING OBJECT WHICH PASSES US FROM FRONT TO BACK: SEQUENCES ARE MOVING, UNIDIRECTIONAL LINES.
M1.15.1.3. TIME IS AN OBJECT: TIME IS A MOVING OBJECT WHICH PASSES US FROM FRONT TO BACK: SEQUENCES ARE MOVING, UNIDIRECTIONAL LINES: GENETIC DESCENT IS A MOVING LINE.
M1.15.2. TIME IS AN OBJECT: TIME IS A ROTATING OBJECT.
M1.16. MATERIAL IS AN OBJECT & DIVIDING IS CUTTING UP.
M1.17. PLANS/PROGRAMS ARE OBJECTS: PLANS/PROGRAMS ARE BUILDINGS.
M1.18.1. OBJECTS/SUBSTANCES ARE ANIMALS & BEING ENTERED/PIERCED IS ABSORBING.
M1.18.2. (SOME ASPECT OF) THE ENVIRONMENT IS AN ANIMAL & DISAPPEARING IS BEING SWALLOWED/ABSORBED.
M1.19. TRANQUILITY IS AN OBJECT.
M1.20. PATHS ARE OBJECTS.
M1.20.1. PATHS ARE OBJECTS & INTERSECTING IS CUTTING.

CONTAINERS

M2.1. THE MIND IS A CONTAINER.
M2.1.1. THE MIND IS A CONTAINER & IDEAS/WORDS ARE OBJECTS: THOUGHTS/EMOTIONS/SENSATIONS ARE A SUBSTANCE & EXPRESSION IS RELEASING//NON-EXPRESSION IS HOLDING.
M2.1.2. THE MIND IS A CONTAINER & IDEAS/WORDS ARE OBJECTS: THOUGHTS/EMOTIONS/SENSATIONS ARE A SUBSTANCE & DENSITY IS THICKNESS: SCARCITY/ABSENCE IS THINNESS.
M2.2. WORDS ARE CONTAINERS & TRUTH/MEANING IS A SUBSTANCE.
M2.3. EXPECTATIONS/DESIRES ARE CONTAINERS.
M2.4. TRANSACTIONS ARE CONTAINERS.
M2.4.1. TRANSACTIONS ARE CONTAINERS & ACTIONS ARE OBJECTS & BEHAVING IS INSERTING.
M2.5. OWNERSHIP IS A CONTAINER.
M2.6. TIME IS A CONTAINER & ACTIVITY IS A SUBSTANCE.
M2.6.1. TIME IS A CONTAINER & ACTIVITY IS A SUBSTANCE & IMPORTANCE IS WEIGHT/DENSITY.
M2.7. RULES/LIMITS ARE BOUNDARIES.

M2.7.1. RULES/LIMITS ARE BOUNDARIES & RESTRICTED MOVEMENT IS NARROWNESS.
M2.7.1.1. RULES/LIMITS ARE BOUNDARIES & RESTRICTED MOVEMENT IS NARROWNESS & ATTITUDES ARE MOVEMENTS.

SUBSTANCES

M3.1. THOUGHTS/EMOTIONS/SENSATIONS ARE A SUBSTANCE.
M3.1.1. THOUGHTS/EMOTIONS/SENSATIONS ARE A SUBSTANCE & ORDER IS A SETTLED FLUID//DISORDERLY IS A STIRRED-UP FLUID: DISORDERLY THOUGHTS/EMOTIONS/SENSATIONS ARE A STIRRED-UP SUBSTANCE.
M3.2. LIGHT IS A SUBSTANCE.
M3.2.1. LIGHT IS A SUBSTANCE: FIRE IS A SUBSTANCE.
M3.2.2. LIGHT IS A SUBSTANCE: COLOR IS A SUBSTANCE.
M3.2.2.1. LIGHT IS A SUBSTANCE: COLOR IS A SUBSTANCE & AREA IS A CAVITY.
M3.2.3. LIGHT IS A SUBSTANCE & GAZE IS LIGHT.
M3.3. PERCEPTIONS ARE SUBSTANCES & PERCEIVING IS ABSORBING.
M3.4. STATES ARE SUBSTANCES & INTENSITY IS DENSITY.

FLUIDS

M4.1. THE MIND/SOUL IS A FLUID.
M4.1.1. THE MIND/SOUL IS A FLUID & ORDER IS SETTLING//DISORDER IS STIRRING.
M4.1.2. THOUGHT IS A FLUID: DISCOURSE IS A FLUID.
M4.2. ORDER IS A SETTLED FLUID//DISORDER IS A STIRRED-UP FLUID.
M4.3. MAGIC IS A FLUID.
M4.4. TIME IS A FLUID.
M4.5. FRESHNESS IS HAVING LIQUID.
M4.6. SLEEP IS A FLUID.

SPACE/LOCATION/AREA

M5.1. SITUATIONS ARE LOCATIONS.
M5.1.1. SITUATIONS ARE LOCATIONS: STATES OF CONSCIOUSNESS ARE LOCATIONS.
M5.1.1.1. SITUATIONS ARE LOCATIONS: STATES OF CONSCIOUSNESS ARE LOCATIONS & IDEAS/WORDS ARE OBJECTS: IDEAS/WORDS ARE INSTRUMENTS & PERSUASION IS PUSHING.
M5.1.2. SITUATIONS ARE LOCATIONS & ALTERNATION IS BACK & FORTH MOTION.
M5.1.3. SITUATIONS ARE LOCATIONS & MORE PROCESSED/STRUCTURED/ORGANIZED IS UP//LESS PROCESSED/STRUCTURED/ORGANIZED IS DOWN & PHASES ARE LEVELS.
M5.1.5. SITUATIONS ARE LOCATIONS: ABSTRACT LEVELS/STAGES ARE HORIZONTAL PLANES.
M5.2. TIME IS SPACE
M5.2.1. TIME IS SPACE & GENETIC DESCENT IS A MOVING LINE.
M5.3. DEFECTS ARE AREAS: DEFECTS ARE BLEMISHES.

LIGHT/SOUND

M6.1.1. CORRECT THINKING/ACTING IS LIGHT//INCORRECT THINKING/ACTING IS DARKNESS: MORALITY IS LIGHT//IMMORALITY IS DARKNESS.
M6.1.2. CORRECT THINKING/ACTING IS LIGHT//INCORRECT THINKING/ACTING IS DARKNESS.
M6.2. CONSCIOUSNESS IS LIGHT//UNCONSCIOUSNESS IS DARKNESS.
M6.3. HAPPINESS IS LIGHT//SADNESS IS DARKNESS.
M6.4. FAME/HONOR IS LIGHT.
M6.5. BEAUTY IS LIGHT & LIGHT IS A SUBSTANCE.
M7.1. UNDERSTANDING IS SEEING.
M7.1.2. UNDERSTANDING IS SEEING & OBVIOUSNESS IS BRIGHTNESS.
M7.1.3. UNDERSTANDING IS SEEING & LIGHT IS A SUBSTANCES.
M8.1. EMOTION IS SOUND.

ORIENTATIONAL METAPHORS

UP//DOWN

M9.1. KNOWLEDGE IS UP//IGNORANCE IS DOWN.
M9.2. CONSCIOUSNESS/LIFE IS UP//UNCONSCIOUSNESS/DEATH IS DOWN.
M9.3. HEALTH IS UP//ILLNESS/HARM IS DOWN.
M9.4. HAPPINESS IS UP//SADNESS IS DOWN.
M9.5. MORALITY IS UP//IMMORALITY IS DOWN.
M9.6. ORDER IS UP//DISORDER IS DOWN.
M9.7. MORE PROCESSED/STRUCTURED/ORGANIZED IS UP//LESS PROCESSED/STRUCTURED/ORGANIZED IS DOWN.
M9.7.1. MORE PROCESSED/STRUCTURED/ORGANIZED IS UP//LESS PROCESSED/STRUCTURED/ORGANIZED IS DOWN: ACTIVITY IS UP//PASSIVITY IS DOWN.
M9.7.2. MORE PROCESSED/STRUCTURED/ORGANIZED IS UP//LESS PROCESSED/STRUCTURED/ORGANIZED IS DOWN: EFFORT IS UP//LACK OF EFFORT IS DOWN.
M9.8.1. IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: VALUE IS UP//LACK OF VALUE IS DOWN.
M9.8.2. IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: SOCIAL STATUS IS UP//LACK OF STATUS IS DOWN.
M9.8.3. IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: HONOR IS ALTITUDE.
M9.8.3.1. IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: HONOR IS ALTITUDE: HONOR IS STANDING.
M9.9. CURRENT ACTIVITY IS UP//COMPLETED ACTIVITY IS DOWN.
M9.10. HAVING FORCE IS UP//LACKING/BEING SUBJECT TO FORCE IS DOWN.
M9.10.1. HAVING/USING FORCE IS UP//LACKING/BEING SUBJECT TO FORCE IS DOWN & SUBMISSION IS BOWING.
M9.11. MORE/LARGER IS UP//LESS/SMALLER IS DOWN.

TOGETHER//APART

M10.1 DESIRE/LOVE IS ATTRACTION & ATTRACTION IS (POTENTIAL) TOGETHERNESS.
M10.2. SIMILARITY IS CONTIGUITY//DISSIMILARITY IS SEPARATION.
M10.2.1. SIMILARITY IS CONTIGUITY//DISSIMILARITY IS SEPARATION: AGREEMENT IS CONTIGUITY//DISAGREEMENT IS SEPARATION.
M10.2.2. SIMILARITY IS CONTIGUITY//DISSIM-

ILARITY IS SEPARATION: AGREEMENT IS CONTIGUITY//DISAGREEMENT IS SEPARATION & IDEAS/WORDS ARE OBJECTS & AGREEMENT IS ENTERING AN OPENING.

M10.3. ORDER IS TOGETHER//DISORDER IS APART & THOUGHTS/EMOTIONS/SENSATIONS ARE MOTIONS.

M10.4. ADHERING IS WOVEN TOGETHER.

M10.5. EXCLUDING IS SEPARATING.

IN//OUT

M10.6.1. VISIBILITY IS OUTSIDE//INVISIBILITY IS INSIDE & APPEARING IS OUTWARD MOTION.

M10.6.2. ESSENCE IS INSIDE//FORM IS OUTSIDE.

CONFIGURATIONAL METAPHORS

STRAIGHTNESS

M11.1. ORDER IS STRAIGHTNESS/UNIDIRECTIONALITY.

M11.2. CORRECT THINKING/ACTING/SPEAKING IS A STRAIGHT LINE//INCORRECT THINKING/ACTING/SPEAKING IS A CROOKED LINE: HONESTY IS A STRAIGHT LINE//DISHONESTY IS A CROOKED LINE.

M11.3. OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS.

M11.3.1. OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: OBJECTIVES ARE AHEAD.

M11.3.2. OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH.

M11.3.2.1. OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH// RANDOM BEHAVIOR IS A NON-STRAIGHT PATH.

M11.3.2.2. OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH & OBSTACLES ARE PERPENDICULARS.

M11.3.2.3. OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH & LACK OF MOTION IS RIGIDITY.

M11.3.3. OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: INDECISION/ CHANGE OF MIND IS BACK & FORTH MOTION.

M11.3.4. OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PERSUASION IS BENDING.

M11.4. TRANSACTIONS ARE EXCHANGES OF VECTORS.

M11.4.1. TRANSACTIONS ARE EXCHANGES OF VECTORS: COMMUNICATION IS TRANSPORTATION.

M11.4.2. TRANSACTIONS ARE EXCHANGES OF VECTORS: INITIATIVE AND FRUSTRATION IS BACK & FORTH MOTION.

M11.5. AURAL PITCH IS A LINE.

M13.1. VARIETY/SALIENCY IS SLOPE//MONOTONY/NORMALCY IS FLATNESS.

M13.2. EMOTIONS ARE TOPOGRAPHY//A SURFACE: PEACE IS SMOOTHNESS//CONFLICT IS ROUGHNESS.

M13.3. EQUALITY IS FLATNESS//INEQUALITY IS UNEVENNESS.

M13.4. TOTALITY//COMPLETENESS IS FLATNESS.

M13.5. DECEPTION/STEALTH IS SMOOTH MOTION.

SHARPNESS

M14.1. UNPLEASANTNESS IS SHARPNESS.

M14.2. INTENSITY/SALIENCY IS SHARPNESS// PROTRUSION

M14.2.1. INTENSITY/SALIENCY IS SHARPNESS/ PROTRUSION: ABRUPTNESS/STEEPNESS IS SHARPNESS.

THICKNESS

M15.1. DENSITY IS THICKNESS.

M15.1.1. DENSITY IS THICKNESS: OPACITY IS THICKNESS//TRANSPARENCY IS THINNESS.

M15.1.2. DENSITY IS THICKNESS: SCARCITY/ ABSENCE IS THINNESS.

M15.2. RESTRICTED MOVEMENT IS NARROWNESS.

SIZE

M16.1. IMPORTANCE IS SIZE

M16.1.1. IMPORTANCE IS SIZE & PRIDE IS SWELLING.

M16.2. BELOVEDNESS/NICENESS IS SMALLNESS.

RIGIDITY

M17.1. UNFAMILIARITY IS RIGIDITY & TRAINING IS MAKING FLEXIBLE & INCREASING FLEXIBILITY IS BREAKING.

M17.2. LACK OF MOTION IS RIGIDITY.

MOTION METAPHORS

M18.1. THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS.

M18.1.1. THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: CORRECT/ORDERLY THINKING/ACTING IS CONTROLLED/LIMITED/CONCENTRATED/ SMALL MOVEMENTS//INCORRECT/DISORDERLY THINKING/ACTING IS UNCONTROLLED/UNLIMITED/GROSS MOVEMENTS (E.G.: SLIPPING).

M18.1.1.1. THOUGHTS/ATTITUDES/EMOTIONS/ SENSATIONS ARE MOTIONS: CORRECT/ORDERLY THINKING/ACTING IS CONTROLLED/LIMITED/CONCENTRATED/SMALL MOVEMENTS//INCORRECT/DISORDERLY THINKING/ACTING IS UNCONTROLLED/UNLIMITED/ GROSS MOVEMENTS (E.G: SLIPPING) & CHANGE IS MOTION & LACK OF MOTION IS RIGIDITY & DISCIPLINE IS RIGIDITY.

M18.1.1.2. THOUGHTS/ATTITUDES/EMOTIONS/ SENSATIONS ARE MOTIONS: CORRECT THINKING/ACTING IS CONTROLLED MOVEMENT//INCORRECT THINKING/ACTING IS NON-CONTROLLED MOVEMENT: UNSETTLED/ UNCLEAR/UNSTABLE THOUGHTS/ SENSATIONS (NERVOUSNESS/EXCITEMENT/TINGLING) IS MOTION IN ALL DIRECTIONS.

M18.1.3. THOUGHTS/ANTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: DIZZINESS/DISORIENTATION IS ROTATING MOTION.
M18.1.4. THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: FEAR IS TREMBLING.
M18.1.5. THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: STORIES ARE JOURNEYS.
M18.1.5.1. THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: STORIES ARE JOURNIES & EASE OF COMMUNICATION IS TOPOGRAPHY: UNDERSTANDABILITY IS SMOOTHNESS//OBSCURITY IS ROUGHNESS.
M18.1.6. THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: INTELLIGENCE IS SPEED//LACK OF INTELLIGENCE IS SLOWNESS.
M18.2. CHANGE IS MOTION.
M18.2.1. CHANGE IS MOTION & LACK OF MOTION IS RIGIDITY.
M18.2.2. CHANGE IS MOTION & LACK OF MOTION IS RIGIDITY: ARRANGEMENT/ORDER IS RIGIDITY.
M18.2.3. CHANGE IS MOTION & STABILITY IS IMMOBILITY//INSTABILITY IS SLIDING.
M18.2.5. CERTAINTY IS LACK OF CHANGE & CHANGE IS MOTION & LACK OF MOTION IS RIGIDITY.
M18.2.6. CHANGE IS MOTION & ADHERING IS WOVEN TOGETHER.
M18.3. NORMALCY IS FORWARD MOTION/RIGHT-SIDE-UP POSITION.
M18.4. THE STATE IS THE PROCESS (SHAPE IS MOTION).
M18.5. NON-UNIDIRECTIONAL MOTION IS NON-CONTROLLED MOTION.
M18.6. TINGLING IS VIBRATING.

ENERGY//ENERGY METAPHORS

M19.1. INTENSITY IS PHYSICAL ENERGY.
M19.2. SPIRITUAL/MENTAL POWER (ABILITY TO SOLVE PROBLEMS, PERFORM TASKS, MAKE DECISIONS, PRODUCE STRONG IMPRESSIONS, DECEIVE PEOPLE, CONTROL & MOTIVATE PEOPLE, CONTROL ONESELF, HEAL DISEASE, WORK MAGIC OR MIRACLES, SEE THE FUTURE, BRING GOOD FORTUNE OR MISFORTUNE, BRING GOD'S FAVOR) IS PHYSICAL POWER.
M19.3. CONCENTRATION IS STRENGTH.
M19.4. HEIGHT IS (POTENTIAL) POWER/ENERGY.
M19.5. WORKING IS LIFTING SOMETHING & DIFFICULTY IS WEIGHT.
M19.6. MORALITY IS HEALTH.
M19.6.1. MORALITY IS HEALTH: MORALITY IS CLEANNESS//IMMORALITY IS DIRTINESS.
M20.1. PASSION IS HEAT.
M20.2. BODY INFLAMMATIONS ARE HEAT SOURCES.

STRUCTURAL INTEGRITY METAPHORS

M21.1. EMERGING/ERUPTING IS BREAKING.
M21.2. SEPARATION IS BREAKING.
M21.3. INCREASING FLEXIBILITY IS BREAKING.
M22.1. WORKING IS BENDING SOMETHING & DIFFICULTY IS STIFFNESS.
M22.2. USING A CURVED PATH IS BENDING.
M22.3. VIBRATING IS WRINKLING.
M22.3.1. VIBRATING IS WRINKLING: INTERMITTENT LIGHT IS WRINKLING (INTERMITTENCY OF LIGHT IS CAUSED BY WRINKLING OF THE SOURCE).

MANIPULATION/SPATIAL RELATIONS METAPHORS

M23.1. INTERPERSONAL RELATIONSHIPS ARE WAYS OF TOUCHING.
M23.1.1. INTERPERSONAL RELATIONSHIPS ARE WAYS OF TOUCHING: PROPRIETY IS SMOOTHNESS.
M23.1.2. INTERPERSONAL RELATIONSHIPS ARE WAYS OF TOUCHING: ATTACKING/FRIGHTENING/BOTHERING IS ROUGHNESS/GRINDING.
M24.1. OWNING/CONTROLLING IS HOLDING.
M24.1.1. OWNING/CONTROLLING IS HOLDING & WANTING IS GRASPING FOR.
M24.1.2. OWNING/CONTROLLING IS HOLDING & GIVING IS HOLDING OUTWARD.
M24.2. RESTRAINING OF MOTION IS HOLDING.
M24.3. CONTRACTING OF MUSCLES IS GRIPPING.
M25.1. CORROSION IS EATING.
M25.2. USING IS ABSORBING/EATING.
M25.3. ACQUIRING/GRASPING IS ABSORBING/EATING.
M25.4. ACCEPTING IS ABSORBING.

SYNESTHESIA THEMES

HEARING AS TENOR

S1. HEARING IS SEEING.
S1.1. HEARING IS SEEING: AMPLITUDE IS SIZE.
S1.3. HEARING IS SEEING: SOUNDS ARE SUBSTANCES.
S1.3.1. HEARING IS SEEING: SOUNDS ARE SUBSTANCES: INCOHERENT SPEECH/INDISTINCT SOUND/SOUND GOING IN ALL DIRECTIONS IS A SUBSTANCE GOING IN ALL DIRECTIONS.
S2. HEARING IS TOUCHING
S2.1. HEARING IS TOUCHING: HIGH PITCH AND AMPLITUDE IS SHARPNESS.
S2.1.1. HEARING IS TOUCHING: HIGH PITCH AND AMPLITUDE WITH EXTENDED ENVELOPE IS SHARPNESS.
S2.1.2. HEARING IS TOUCHING: HIGH PITCHED TONE WITH TRILL IS SHARPNESS.
S2.1.3. HEARING IS TOUCHING: HIGH PITCH WITH LITTLE ENVELOPE IS SHARPNESS.
S2.2. HEARING IS TOUCHING: HIGH-PITCHED WHITE SOUND IS THINNESS.
S2.3. HEARING IS TOUCHING: AMPLITUDE IS ENERGY.

SMELLING AS TENOR

S3. SMELLING IS TOUCHING.
S3.1. SMELLING IS TOUCHING: ODORS ARE SUBSTANCES & SALIENCY OF SMELL IS DENSITY.
S3.2. SMELLING IS TOUCHING: UNPLEASANTNESS OF SMELL IS SHARPNESS.
S4. SMELLING IS SEEING.
S4.1. SMELLING IS SEENG: ODORS ARE SUBSTANCES.
S4.2. SMELLING IS SEEING: FAINTNESS OF ODOR IS LIGHT//STRENGTH OF ODOR IS

DARKNESS
S5. SMELLING IS HEARING.

TASTING AS TENOR

S6. TASTING IS TOUCHING.
S6.1. TASTING IS TOUCHING: PIQUANCY IS HEAT.
S6.2. TASTING IS TOUCHING: SALIENCY OF TASTE IS DENSITY.
S6.3. TASTING IS TOUCHING: TASTE IS TOPOGRAPHY/CONTOUR: WEAK TASTE IS FLATNESS//STRONG TASTE IS STEEPNESS.
S6.4. TASTING IS TOUCHING: UNPLEASANTNESS OF TASTE IS SHARPNESS.

SEEING AS TENOR

S7. SEEING/HEARING/SMELLING IS TOUCHING.
S7.1. SEEING/HEARING/SMELLING IS TOUCHING: INTENSITY/SALIENCY IS SHARPNESS.
S8. SEEING IS TOUCHING.
S8.1. SEEING IS TOUCHING: SALIENCY IS SHARPNESS/PROTRUSION.
S9. SEEING IS HEARING.
S9.1. SEEING IS HEARING: LIGHT IS SOUND.
S9.2. SEEING IS HEARING: STYLES/MANNERS ARE MELODIES.

APPENDIX III

THE APPLICABILITY OF LEVI EXTENSIONS TO RELATIONS WITH NON-NOUNS

III.1 Levi extensions and Non-Nouns

Since I am using Levi extensions to interrelate predicate-like items ("adjectives" and "verbs") as well as for their original purpose as noun-noun relators, I would like to demonstrate that the same extension of their function (to relations with predicates) is possible at the phrase or word level, just as I am claiming it is possible for the submorphemic level. As far as I know, this claim has not been made before, at least not explicitly. (When I say "explicitly", I mean that Rhodes and Lawler were forced by time and space constraints to simply assume this transition).

Levi talks about syntactic constructions in which nouns and predicates are close-knit, but she does not ever talk about the relevance of Levi extensions as the semantic link *between* the two elements.[1] She talks about the process of "compound adjective formation" that produces things like *sub-aquatic plants, in-service training, music-making clock* and *tide-caused wave*.[2] She writes (1978:131, 132):

> "There is no single transformation that may be written to generate all the types of [predicate + noun] adjectives that occur in English, since the form of the predicate element varies from type to type, as does the form of the compound adjective that is produced."

Thus, she believes the compound adjective to be a "syntactic target structure", the target of a "syntactic conspiracy".

In demonstrating that Levi extensions relate predicates with nouns and with each other, I will work with the three combinations not explored by Levi. She looked at nouns modified by nouns; I will look at nouns modified by predicates, predicates modified by nouns, and predicates modified by predicates. I want to treat examples from both English and Indonesian (although English will dominate, since I am primarily making a theoretical point , not a point about Indonesian). Note that the English head tends to be the second element, while the Indonesian head tends to be the first, so that English Noun + Predicate (NPr) corresponds (in quasi-translation) to Indonesian Predicate + Noun (PrN) —*heart-sick/sakit akal* 'insane' (lit. 'wit-sick') —and English PrN to Indonesian NPr—*mad-house/rumah sakit* 'hospital' (lit. 'sick house').

In Table III.1, whose purpose is to demonstrate that Levi extensions are relevant to the formation of compounds with true predicates (not just to complex nominals), the data are organized according to three criteria. First, of course, there are the Levi extensions. Second, the type of construction (Noun Head, Predicate modified by Noun, or Predicate modified by Predicate). Finally, data are subdivided according to the syntax of the modifier: some are sentential, and others are nominal. If we contrast, for example, *lovesick* with *airsick*, we see that the modifier in the former is nominal: 'sick BECAUSE OF love', while the latter is actually clausal: not 'sick BECAUSE OF air' but 'sick BECAUSE OF being in the air'.[3] Similarly, if we compare *madhouse* and *mad money*, we note that the modifier in the former is nominal —'house FOR those who are mad'—while the modifier for the latter is clausal—'money FOR being mad (with)'.[4]

When we look at cases like *madhouse*, we see that the process that relates *madhouse* to *house for those who are mad* is none other than head-deletion. (Cf. also *nuclear classes*.) However, it is important to distinguish this internal head-deletion from external head deletion, as in *turnpike* ('place where they turn the pike'), *speakeasy* ('place where they speak easy'), *pusar kepala* 'cowlick, crown of head' (*tempat kepala pusar* 'place where the head (apparently) rotates'). In the first type (*madhouse*), the deleted head is internal to the construction, while in the second type (*turnpike*) the head is outside the construction.[5]

A noun-like head is considered incompatible with the Levi extension CAUSED BY, just as a predicate-like head is considered incompatible with MADE BY.

Foreign language examples will be italicized; most will be from Indonesian and will be unlabeled for language, while all other foreign data will be tagged for language. An asterisk marks combinations that I cannot imagine.

For convenience of viewing, the data have been organized in six tables: Table III.1.1 for CAUSE and CAUSED BY; Table III.1.2 for MAKE and MADE BY, HAVE and BELONGING TO; Table III.1.3 for USE; Table III.1.4 for BE; Table III.1.5 for FOR and FROM; and Table III.1.6 for AT and ABOUT.

Table III.2 gives an overview of the material in all the tables that follow, showing patterns of distribution but omitting data.

I know of no examples of FROM used with a *predicate* modifying a noun. (Of course, there are plenty of cases of noun-noun compounds related by FROM, such as *country boy*.) In the case of FROM, I cannot even imagine what such a thing would look like (excluding cases that might be analyzed as (CAUSED BY or MADE BY).

One type of construction that has a superficial resemblance to these Levi extension compounds, but which differs in paraphrase potential, is the *colorfast* type.

Marchand (1969:86) talks about the structural difference between *colorblind*

Table III.1.1

Levi Extensions with Predicates
CAUSE and CAUSED BY

	Noun Head		Predicate Head		Predicate-Predicate	
	Sent.	Nom.	Sent.	Nom.	Sent.	Nom.
CAUSE	sweatshop, wet dream, black death, wide-awake hat, (1) ugly milk, (2) smart-weed, (3) *bedak dingin* 'cool powder', *jamu kurus* 'thin medicine', *baju panas* 'warm clothes' (4)	*	*	*	hard-boil, (5) whitewash, high-strung, *pukul mati* 'hit (till it) dies'	
CAUSED BY	*	*	airsick, carsick, seasick, world-weary, war-weary, travel-weary, menthol-fresh, street-wise (6)	lovesick, sin-sick, drug-crazed, honor-bound, snowbound, snowblind, land-poor, oil-rich (7), Breck-soft (8), bee-loud (9), *sakit malaria* 'sick with malaria' (12) *gila talak* 'divorce-crazed' (11)	*mati ditembak* 'shot dead' (lit. 'dead by being shot' (12), *berteriak sakit* 'shout with pain' (lit. 'shout hurt')	

(1) This is taken from A.A. Milne, who even glosses it in a foot-note as a "hat that keeps one wide awake".

(2) This is from Labov's data in *Language in the Inner City:* "Your momma raised you on ugly milk."

(3) This is unfamiliar to me, but is defined in Webster's as 'a nettle'. I would have guessed: 'naturally-occurring herbaceous mind-expanding drug.'

(4) This expression has two exactly opposite meanings: either it is 'clothing FOR hot (weather)' or 'clothing that CAUSES heat'. I think the Indonesian expression for 'heaty foods' may also fit the category of CAUSE.

(5) In Mandarin (according to Fillmore, 1978:162), this is a productive pattern, with such examples as 'cry-red eye', meaning 'cry till the eyes are red'. Most of the analogous construc-

tions in English place the object between the main verb and the complement: *strike him dead, paint it red, pull it open*, etc.

(6) Marchand (1969:84) mentions *travel-weary* and *war-weary*. Meys (1975:180) is the source for *menthol-fresh*. He also has the more unconventional *handkerchief-sore noses, 20th-century-anxious faces* and *radio-rowdy beach*. Note that *street-wise* could be interpreted as ABOUT; cf. *penny-wise*. Similar ambiguity of Levi extension arises with *airsick* and *carsick:* either AT or CAUSED BY.

(7) The following seem like suffix-words, but have some semantic affinity to CAUSED BY: *protein-rich, vitamin-rich, bloodshot, Spirit-filled.* (In fact the suffix-like character of the latter is demonstrated by words like *careful*. The *with* of the paraphrases *filled with the Spirit* and *filled with care* seems to reflect an element HAVE, but that is not what relates the predicate to the noun. Thus, the meaning is not 'rich HAVE vitamins' but 'rich *and* HAVE vitamins.'

(8) As in a (hypothetical) commercial: "Keep your hair Breck-soft."

(9) Even more interesting is *sakit datang bulan* 'having menstrual cramps' (lit. 'sick come moon').

(10) This is from Yeats' "The Lake Isle of Innisfree": the whole phrase is *the bee-loud glade*.

(11) This involves the frustrated desire to be reunited with one's spouse, after the *talak* (the threefold pronouncement whereby the husband divorces the wife). *Gila* means 'crazy'.

(12) The English *punch-drunk* ('unconscious or woozy from blows to the head') may fit this category, as may *slaphappy*.

Table III.1.2

Levi Extensions with Predicates
MAKE and MADE BY
HAVE and BELONGING TO

	Noun Head		Predicate Head		Predicate-Prediate	
	Sent.	Nom.	Sent.	Nom.	Sent.	Nom.
MAKE	*	*		sister-adjoin, batter-whip	*	*
MADE BY	stretch-marks, scratch marks	black music	*	*	*	*
HAVE	*	raw bar sweetshop, greengrocer, ?wetnurse(1)	*	*	*	*
BELONG-ING TO	*	black power		*	*	

(1) Note the weird embedding in *hit list*: 'list that HAS those who are FOR PASSIVE hitting'. Maybe *list* could best be treated here as a "suffix word", to use Levi's term.

person 'person blind to color' and *color-past cloth* 'cloth whose colors are fast', "with *fast* becoming a pseudo-qualifier of the word *cloth* with which it has no logical connection... Examples are *brainsick, footsore, headstrong...heartsick...threadbare, tongue-tied, topheavy*.[6] Some of the preceding combinations (e.g. *brain-sick, heat-sick*) are also analyzable as based on a Predicate-Adjunct Complement relation 'sick at the brain, sick at heart'". Although I agree that this alternative analysis

Table III.1.3

Levi Extensions with Predicates
USE

	Noun Head		Predicate Head		Predicate-Predicate	
	Sent.	Nom.	Sent.	Nom.	Sent.	Nom.
USE	scratch test, jumpball, bakesale, blast furnace	white slavery, ?whitesale		machine-load,(1) pan-fry. fly-tish, sight-read, touch-type, team-teach, breastfeed, speed-read, pole-vault, spoon-fed, team-clean, color-coded, color-coordinated, hand-carved, handwritten handpicked trick-ride pistol-whip, sun-dry, mouth-breathe, hand-dig, corn-fed, blood-smeared, coal-fired, spellbound, blood-bought, sight-cooked(5) *jalan kaki* 'walk on foot', *main mata* 'flirt' (lit. 'eye-play'), *main céwék* 'womanize, to wench', (lit. 'girl-play'), Lat. *manifestus* 'hand-grasped', Rus. *parakhod* 'steamboat' (lit. 'steam-walk')	dive-bomb, cross-breed(2) freeze-dry, tie-dye, ziplock, char-broil, stir-fry, blow-dry, drip-dry, drop-kick,(3) strip-tease, shrink-wrapped,(4) ?hitchhike, ?dry-clean, *membunuh menémbak* 'shoot dead' (lit. 'kill (by) shooting)' Rus. *vertolet* 'helicopter' (lit. 'turn-fly')	?dry-feed, ?hot-type

(1) Some of these examples may be simply quasi-agent + passive. See discussion below.

(2) The *cross-* here may be a kind of "prefix word", by analogy with Levi's "suffix word", as in *cross-cut, cross-stitch.*

(3) Some of these cases, like *blow-dry, stir-fry* may be "two-headed". Note Levi's remarks on the difference between *speaker-listener* and *student listener. Drip-dry* is mentioned in Meys (1975:190).

(4) Seen in an ad for a bookstore: *shrink-wrapped posters.*

(5) This is from the back of a can of Plantation Peanuts, from Wakefield, Virginia: "Each batch is sight-cooked and hand-salted."

Table III.1.4

Levi Extensions with Predicates
BE

	Noun Head		Predicate Head		Predicate-Predicate	
	Sent.	Nom.	Sent.	Nom.	Sent.	Nom.
BE	*	*		blood-red,(1) snow-white, sky-blue, sky-high, knee-high, knee-deep, skin-deep, skin-tight, stone-cold rock-hard, paper-thin, dog-tired, hog-wild, life-long, dirt-poor, gallows-grim(2)	?(3)	

(1) Note the parallels between Levi's example (106ff.) *imperial bearing* to expressions like *dog-tired.* Note also 172n5, where she excludes nominalizations of predicating adjectives like *student eagerness*, which are even closer to the *dog-tired* type. LIKE can combine with other Levi extensions besides BE. One of the songs in the musical "The Music Man" is "Iowa Stubborn". This compound might be analyzed as 'stubborn LIKE IN Iowa.' Similarly, *picture-perfect* might be 'perfect LIKE IN a picture' (alternatively, 'perfect LIKE FOR a picture'). I once heard an acquaintance talk about hair being *punk-short*, which I would analyze as 'short LIKE hair BELONGING TO punks/TO the punk style.'

(2) This is a description of Grendel's mother in "Beowulf."

(3) Here I see two possibilities. Maybe BE, when relating two verbs, takes on the meaning WHILE, as in *jalan bersiul* 'walk (along) whistling'. On the other hand, BE, regardless of what kind of constituents it relates, may denote identity or similarity, as in *strong-fat vs. big-fat.* Perhaps the following sort of ad-hoc expression would qualify for this place in the matrix: *strong-big.* I say ad hoc because I have in mind such uses as *He's big, but he's strong-big, not fat-big.*

might be possible in some cases, I have omitted such examples from the AT category.

Meys (1975:161) gives these other examples of the *colorfast* type: *air-conditioned office, sound-deadened walls, starch-reduced diet, aroma-sealed coffee.* In these cases, a Levi extension analysis is clearly impossible.[7]

It is mentioned in a note to Table III.1.5 that not all cases of predicate + noun compounds are best analyzed in terms of Levi extensions. In the following cases, the compound is probably best viewed as simply derived from a clause: e.g. a *washcloth is a cloth that washes (something).* Other examples: *stickpin, washcloth, hitman, tow-truck, towline, ramrod, lynchmob, hacksaw,*

Table III.1.5

Levi Extensions with Predicates
FOR, FOR PASSIVE, and FROM

	Noun Head		Predicate Head		Predicate-Predicate	
	Sent.	Nom.	Sent.	Nom.	Sent.	Nom.
FOR	wanderlust, blowhole, blow-pipe,(1) password, catchword, springboard, jumprope, cookbook, swearword, cover-term, quench car(2), rollbar, sick kit(3), think tank, cheat sheet, fight song	retarded program(4), topless district, nude beach, black sport, madhouse, poorhouse, smart chair(5), slow lane(6),		homesick, dark-adapt, housebroken, success-oriented, summer-light, accident prone, employer-effective,(7) Chicago-bound, camera-ready oven-ready(8), blood-thirsty, trigger-happy, news-greedy, power-hungry, love-starved, protein-starved(9)	*datang melihatnya* 'come (to) see him'	
FOR	driveway, runway, smoke shop(10), down staircase, stokehole, grabbag, scratch-paper, crawlspace, wetsuit, active wear, pregnant pants, think tank, mad money	colored balcony(11), greenhouse, sweet tooth, hotpad, cold cup, dirty box(12), smart money(13), hot spigot(14), *rumah sakit* 'hospital' (lit. 'sick house')				
FOR	*air sembahyang* 'water for ablutions' (lit. 'pray-water')	insane asylum, madhouse				
FOR PAS-SIVE	throw-rug drawstring, blowgun, punch card, dropcloth, kickball, dragnet, pushcart, pushbutton, touch-stone, bite-block,(15), chew-toy, pump-pot					

Table III.1.5

Levi Extensions with Predicates
FOR, FOR PASSIVE, and FROM
(continued)

	Noun Head		Predicate Head		Predicate-Predicate	
	Sent.	Nom.	Sent.	Nom.	Sent.	Nom.
FOR	*kamar tidur* 'bedroom' (lit. 'sleep room') *rumah makan* 'restaurant' (lit. 'eat house'), *jam makan* 'eating time' (lit. 'eat hour'), *baju panas* 'warm-weather clothes' (lit. 'warm clothes')			*menyuntik cacar* 'vaccinate against smallpox' (lit. 'inject-smallpox')		
FROM	*	*		factory-new, farm-fresh, freezer-cold, heaven-sent(16), carefree, salt-free, duty-free, language-independent(17),	*pulang mengajar* 'come home (from) teaching'	

(1) Not all cases of Pred + Noun compounds are best analyzed in terms of Levi extensions. See discussion below.

(2) A railroad car used in the making of coke.

(3) I read this once in a scifi novel, where it referred to an airsickness bag.

(4) The data *retarded program, mental patient* and *topless district* are mentioned as puzzling constructions in Fillmore (178:150).

(5) I have in mind here a chair where members of a grade-school class would be seated, if their performance were excellent.

(6) This item, *slow lane*, could have either a nominal or a sentential modifier: "lane FOR going slow in' or 'lane FOR slow people'.

(7) Meys (1975:180) is the source for *summer-light dress, accident-prone Queen* and *oven-ready chickens*. He also mentions this ambitious NP: *the free-enterprise-dedicated States* (161).

(7) National Public Radio's "all Things Considered", 2-2-83 had an interview from which I

gleaned the expression *employer-effective resumes*.

(8) Another class which seems to have some affinities to FOR, but is probably in fact composed of "suffix words" is the following: *color-blind, tone-deaf*. (Indon.) *butahuruf* 'illiterate' (lit. 'blind (to) letters').

Marchand (1969:210) calls the *-proof* in *soundproof, rustproof, childproof, bulletproof, foolproof* a "semi-suffix", like the *-wise* in *clockwise*. Note the semantic similarities in *air-tight, watertight, spot-repellent, rust-resistant*.

(9) *Bloodthirsty* and *newsgreedy* come from Marchand (1969:84).

(9) Consider the following data from "Beowulf": *battle-slack* (troth-breakers), *battle-brave* (Beowulf), *battle-hard* (sword), *war-sharp* (knife), *sea-skilled* (warriors), *death-doomed* (Grendel). These seem to be Levi extension FOR. More ambiguity arises in the case of *war-hard* (Viking): is it FOR or CAUSED BY? I am puzzled, too, by *saddle-bright* (horses).

(10) Where one would buy cigarettes.

(11) This expression is from *To Kill a Mockingbird*.

(12) As in the laundry room of a house: a box for dirty clothes.

(13) Money that is bet based on a tip.

(14) The spigot that produces hot water.

(15) Term from U. of M. Dental School X-Ray technician.

(16) Also not *Hail the heaven-born Prince of Peace*. The complex predicate in this line from a well-known Christmas carol must be something like FROM, since the Messiah was born IN a Judean village. An alternative analysis would view the expression as a simple conjoining of quasi-agent and passive, as in *stoneground* or *awestruck*. A similar pattern is seen in this line from a hymn: "The baptism of the heaven-descended Dove."

(17) *Duty-free drinks* and *language-independent theory* are from Meys (1975:180). Marchand (1969:84) lists *tax-free* and *toll-free*. In his "miscellaneous" category, Meys mentions *royalty-deprived America* (161), which seems to be similar to *royalty-free*.

lockwasher, stop bath, stop sign, pitchfork (which was *pickfork* in Middle English), *driveshaft, crankshaft, packrat*. Note the following cases, whose corresponding clause is intransitive: *turnstile, slipknot, fly-wheel, stopwatch, twisttop, sinkhole, pop-corn, blowtorch, hot pot, stinkbug*. In the same way as these data need not involve FOR, *buzz-saw* need not involve MAKE, and *flow-chart* need not involve ABOUT.

In many cases, of course, a simple clausal analysis is preferred to a Levi extension analysis. I have in mind cases where a verb is modified by a noun that can be construed as either its agent or its instrument. A number of agentive constructions are listed in Meys (1975:159): *fly-borne, Russian-built, star-crossed, moth-eaten, rebel-held, manmade, tailor-made, sun-scorched, windswept*. As for instrumental modifiers, Meys (1975:160) lists:

a) *awestruck*,
b) *dirt-blackened, snowbound*,
c) *ice-bound*,
d) *snow-covered, smoke-filled, moss-hung, bloodshot, rock-strewn, tension-charged*,
e) *jet-propelled, coin-operated, lamp-lit, fur-lined, hand-held, hand-carved, hormone-enriched*.

How does this analysis relate to my own? First, the agentive group is not susceptible to an analysis in terms of Levi extensions; in that case I think calling the compounds agentive is the best treatment. I feel the same way about some of the instrumental cases, for example, *awe-struck*. As for the other cases, sets (b-e) above in the list above, they can be grouped under Levi extensions as follows: (b) under CAUSED BY, (c) under AT/IN, (d) under HAVE or CAUSED BY, and (e) under USE.

It seems to me that Meys' instrumentals and the Levi extension compounds analyzed in this study are partially overlapping sets: not all instrumentals involve Levi extensions, and vice versa. If we look at this overlap from the Levi extension viewpoint, we see that a variety of paraphrases with prepositions occur, especially those using *of* and *with*. These paraphrases, and the distribution of *of* and *with*, cross-cut the Levi extensions. Thus, *pistol-whip* and *oil-rich* can both be paraphrased with the preposition *with (whip with a pistol, rich with oil)*, but the first is treated as an instance of USE, and the second, of CAUSED BY.

However, although Meys' work might at first appear to exclude a Levi extension analysis, he posits—besides the instrumental and agentive categories—a locative

Table III.1.6

Levi Extensions with Predicate
AT

	Noun Head		Predicate Head		Predicate-Predicate	
	Sent.	Nom.	Sent.	Nom.	Sent.	Nom.
AT	*	wet rice, dry rice(1), old (=former) director(2)		landlocked, land-based, world-famous, city-born, Maycomb County born and bred(3), Christ-centered, homemade, windowshop, waylay, spot-check, sleepwalk, nightblind, ocean-going,(4) waterski,(5) air-evacuate, deskbound, bedfast, steadfast, bench-press, backstab, browbeat, *?kalah maju* 'less progressive' (lit. 'be defeated (in) moving forward') chainsmoke(6), keelhaul, barhop, babysit *sakit akal* 'insane' (lit. 'wit-sick'), *sakit dada* 'tuberculosis' (lit. chest-sick'), *mati lepur* 'suffocate in mud' (lit. 'mud-die'), *makan pagi* 'eat breakfast' (lit. 'eat morning'), *sedap malam* 'tube-rose' (lit. 'night-delicious')	deep-fry, hardbound	

(1) Here the adjectives refer not so much to a quality of the plant itself, as of the environment (whether the field is flooded).

(2) I analyze this as 'the director IN old times'.

(3) This is from *To Kill a Mockingbird*. Note that with the use of Levi extensions with true-predicates, we have a kind of formal adjectivalization just as Levi pointed out in the relation between *ocean currents* and *oceanic currents*. I have in mind expressions like *American-born, American-educated*. *World-famous* is from Meys (1975:180). He also gives *winter-bare trees* and *the jet-comfortable way, the jet-smooth way*. *Self-absorbed* (Meys, 1975:161) may line up with *land-based*.

(4) *Ocean-going* is from Meys (1975:142). He also gives *summer-flowering clematis, sixth-floor-flat-dwelling peasants*, and possibly metaphorical examples: *period-furnished DC 6* and *law-abiding citizens*.

(5) Note Rus. *vodolaz* 'deep-sea diver' (lit. 'water-crawl').

(6) Note that in *chainsmoke* the modifier is being used figuratively.

Table III.1.6

Levi Extensions with Predicate ABOUT

	Noun Head		Predicate Head		Predicate-Predicate	
	Sent.	Nom.	Sent.	Nom.	Sent.	Nom.
ABOUT	late dream, naked dream,(1) young-and-in-love song, alone-and-single feeling, swim class, scale test(2)	?(3)		penny-wise, pound-foolish, computer-smart, gun-shy, fashion-conscious, self-conscious, power-mad, boy-crazy(4)	*	*

(1) A dream about being late, or about being naked.

(2) This is used in the University of Michigan Dental School by the students of dental hygiene. After a student has finished each stage of work on a patient's teeth, he or she is given first a *scale test* (a test ABOUT her scaling of the teeth), then a *polish test* (a test ABOUT her polishing of the teeth). Note: *scaling* here may mean 'removing scales from'.

(3) The expression *nuclear classes*, mentioned elsewhere in this appendix, is an instance of ABOUT. I do not mention it in the chart, since the modifier itself represents a complex nominal.

(4) *Fashion-conscious, self-conscious* and *power-mad* are from Meys (1975:180,181). Marchand (1967:84) says that "*conscious* is a vogue determinatum in American English with combinations formed ad libitum".

category, which is almost exactly coterminous with the Levi extension AT. His examples are: *land-based missiles, convent-bred (she), airborne (team), deskbound executives, house-bound housewives, leather-bound books, mother-fixated neurotic, field-grown plants, floor-mounted lever, war-blinded servicemen, factory-set controls, homespun poet, race-proved engine, crisis-toughened chief, jungle-trained troops.*

Table III.2

Levi Extensions with Predicates[1]

	Noun Head		Predicate Head		Predicate-Predicate	
	Sent.	Nom	Sent.	Nom.	Sent.	Nom.
CAUSE	x	*	*	*	x	*
CAUSED BY	*	*	x	x	x	
MAKE	*	*		x	*	
MADE BY	x	x	*	*	*	*
HAVE	*	x	*	*	*	*
BELONGING TO	*	x	*	*	*	*
USE	x	x		x	x	x?
BE	*	*		x	*	x
FOR	x	x		x	x	
FOR PASSIVE	x	*				
FROM	*	*		x	x	*
AT	*	x		x	x?	x
ABOUT	x	x?		x	*	*

(1) "X" indicates that forms occur; "*" indicates that I could not imagine what such a form would look like; a blank indicates that I believe such a form ought to occur, but I have not thought of one yet. (In the long run, the distinction between the last two may turn out to be an illusion.)

Marchand (1969:93) gives a similar list that includes *world-renowned, London-trained, heaven-born* and *heartfelt*.

The need for the Levi extension FOR arises with an item like *a London-bound plane*. Athough Meys (1975:160) calls this item "locative", making it parallel with *deskbound executives*, it is easy to sense the semantic difference between the two constructions. Another instance of FOR which was misanalyzed in Meys, I think, is *sex-starved*. Meys cites it as "instrumental" (160). However, since this would appeal to an incorrect paraphrase *starved with sex*, I would place this example under FOR. This particular Levi extension also turns out to be useful in dealing with some items in Meys' "miscellaneous" category: *combat-clad soldiers, safety-designed tyre, profit-oriented businessmen* (161).[8]

Marchand makes some remarks about compound adjectives that lead into a Levi-extension analysis quite nicely:

> "The syntactic relation underlying the compounds is either that of Predicate-Object, as in *colorblind, bloodthirsty* where the predicate adjective in combination with its copula and the substantive is equivalent to a full verb plus its object in a sentence ('he does not see colors', 'he thirsts for blood'), or that of Predicate-Adjunct, as in *night-blind, carsick* where the substantive is the circumstantial complement in a sentence ('he is blind', 'he does not see at night', 'he is sick when in a car')."

What Marchand calls a "circumstantial complement" is part of what the Levi extension set covers: prepositional material like FOR, FROM, AT, ABOUT.[9]

We see with Marchand as with Meys that for some of the categories where his analysis is not very enlightening, the Levi extension analysis has something to contribute. Marchand speaks of data where "the determinant may stand to the participle in the syntactic relation of an adverbial complement or prepositional object", such as *death-doomed* and *safety-tested* (93). The semantic relation here is FOR.

One might choose to eliminate from the data above all those examples where the head is a verb, following the view of Marchand (1969:100,101) that these items are "pseudo-compound verbs". For his decision to deny these constructions a true compound status, Marchand gives three arguments: a) that they are historically latecomers, b) that there is no other evidence for a true com-

pound verb type, and c) that their meaning is idiosyncratic vis-a-vis their component elements, specifically, the meaning is as narrow as that of the related non-verb construction.

Marchand sees these as back-formations either from agentives (*to stage-manage* from *stage-manager*), from action nominalizations (*to playact* from *playacting*) or from participial adjectives (*to spoonfeed* from *spoonfed*).[10] I am sure this *is* true for cases like *to horsewhip*, derived from *a horsewhip* by productive processes: verb=use a *noun* (to manipulate X) (cf. *to hammer, to sail, to key, to bat, to shovel*, etc). However, I am not conviced by Marchand's arguments that all instances of this construction type must be called "pseudo-compounds".

Marchand subtitles this work "a synchronic-diachronic approach", and yet the blending of these two perspectives may be called into question in his treatment of compound verbs. Historical antecedence is, in my opinion, Marchand's weakest argument, since it is in a sense irrelevant to the status of these items in the minds of modern speakers. Although *spoonfed* may be found recorded earlier than *spoon-feed*, that in itself does not force us to conclude that *spoonfeed* is not a true compound verb in modern English.

Marchand presents his secord argument as follows:

> "A consistent derivation and use of these composites would involve a real compound verb type...a grammatical change of great structural implications...Traditional linguistic habits tend to prevent speakers from breaking up old syntactic patterns by which verbal complements follow the verb in sentences..." (105).

My only reply to this argument is that major structural changes have happened before.

The third argument is the relative unproductivity of this syntactic type.

> "People do not usually *cardrive, housekeep, merrymake, taxpay* or *wirepull*..."

Clearly this is not intended as an argument that could stand alone, since being rare is not the same as being non-existent! In fact, it is tied to Marchand's strongest argument, which is based on the semantics of the "pseudo-compound verb". Marchand considers it evidence of back-formation that the meaning of the verb tends to correspond to the meaning of the non-verb form. Related to this is the fact that many of these combinations are semantically idiosyncratic (he uses the term "more or less unmotivated"). For most speakers, these constructions are not transparently related to clauses. Marchand's examples of "unmotivated" forms are: *browbeat, eavesdrop, henpeck, partake* (106).

Marchand devotes a good deal of time to the claim that the semantics of compound verbs are idiosyncratic and deriveable from the semantics of the related agentive or participle.

> "The more the basis is felt to have a particular meaning, the more likely it is to derive a full verb. This is especially the case with technical terms, used only in a certain environment. *Topdressing* is not any dressing of some top, but has a very definite meaning for farmers and road builders. In the jargon of farming and road construction therefore, *topdress* is used as full verb. But a housewife who dresses the top of a cake will probably not use the word *topdress* for the process."
> "Although people *housebreak* dogs...they will not... *cupbreak*...or *promisebreak*. That an occasionally used verb *handpick* can be analyzed as 'pick by hand' is linguistically not relevant. The speaker who uses it derives it from the adjective *handpicked* which is stored in his linguistic memory. One does not say 'handpick' berries, cotton or the like when one simply wants to say that the picking was done by hand."

What is overlooked in these arguments is the distinction between productive and idiosyncratic aspects of lexical sense. One might as well dismiss Levi's findings about noun compounds on the grounds that *boyfriend* means not 'friend who is a boy' but 'male dating partner'. And surely Marchand would not call "unmotivated" all cases where some kind of metaphor is involved, as in *browbeat*.

What I find to be Marchand's strongest argument is that the meaning of the compound matches that of the related agentive, gerund or participle.

> "We cannot analyze *typewrite* as 'write in type'...the verb means 'use a typewriter'... *Brainwash*...does not mean 'wash the brain'... The verb is used only with reference to the process called *brain-washing*...*Babysit* is not 'sit with or beside a baby' but 'perform the act of babysitting'".

In any case, whether Marchand's "pseudo-compound" arguments are correct for modern English or not, they would clearly not be true of Indonesian. No one, I think, will try to call *mati lepur* 'suffocate in mud' a back-formation from *kematian lepur* 'mud death' or *makan pagi* 'eat breakfast', a back-formation from *makanan pagi* 'morning food'.

A second criticism of the system outlined here for analyzing predicative compounds via Levi extensions is a form of the lexicalist/generativist controversy. It would be to claim that such data ought to be accounted for simply by positing for the modifier a second sense already including the Levi extension. For instance (starting with a case that will show this argument in its best light), Tic-Tac containers call the product *fresh mints*. Now, shall we call this an instance of the Levi extension CAUSE, or shall we attribute to the word *fresh* a second sense, 'giving a fresh feeling'? Or, when we read on the menu of the Pan-Tree restaurant that it is a *healthy food restaurant*, shall we posit CAUSE, or shall we say that *healthy* means not only 'having health' but also 'causing to have health'? In these two cases different analysts might take different courses of action. However, in a case like *nude beach*, I doubt anyone would deem it fruitful to give 'for unclothed persons' as one meaning of *nude*.

In a number of compounds of this sort, there is more than one level of Levi extension complexity (that is, there is embedding). Consider Fillmore's example, cited above: *mental patient*, or a datum from an Ann Arbor News headline, *nuclear classes*. I would analyze these as 'patient who HAS [problem IN mind]' and 'classes ABOUT [power FROM the nucleus]', respectively.

One final comment about these Levi extensions as applied to non-nouns: the morphological compatibilities of Levi-extension verbs and other compound verbs are baffling to me. Table III.3 offers tentative acceptability judgments on how a number of Levi-extension verbs and other compound verbs interact with the following kinds of morphology: agentive *-er*, gerundive *-ing*, participial *-en* (or *-ed*), infinitive *to* and the tense markings for present *-s* and past *-ed*.

III.2 Other Applications of Levi Extensions

Levi extensions are a very handy set of semantic relations, with potential applications in all kinds of areas of linguistics. For example, consider that lexico-semantic change often goes along Levi extension lines. The *board* of *chairman of the board* and *room and board* is derived from the original meaning of *board* by means of the Levi extension AT (the people at or the food on the board).[11] The same Levi extension accounts for the derivation of *dish* 'kind of food' from *dish* 'plate'. *Aid* as in *Congressional aid(e)s* is related to *aid* 'help' by the Levi extension FOR (aides are for aid). The slang term *skirt* as in *chasing a skirt* may involve HAVE (a "skirt"—woman—has a skirt). The kind of porcelain called *china* is FROM China, and *champagne* is from Champagne. The Levi extension MADE BY gives us *mauser*, a gun made by Mauser. (These four examples are from Anttila (1972:141,142)). A car's *horn* can MAKE (AURAL: MAKE SOUND (LIKE THAT) MADE BY ... the trumpeting sound of the musical instrument *horn*, which in turn is MADE FROM a cow's *horn*.[12] An Indonesian example would be *kemaluan* 'genitals, privates', which, morphologically, is a nominalization of *malu* 'shy, ashamed, embarrassed'. But the meaning 'shame' has all but been eliminated by its use as a euphemism for genitals. This may be an instance of the Levi extension CAUSE.

Table III.3

Morphological Constraints on Compound Verbs(1)

	Agentive *-er*	Gerundive *-ing*	Participial *-en/-ed*	Infinitival *to*	Past/Present Tense
water + ski	x	x	—	x	x
window + shop	x	x	—	x	x
chain + smoke	x	x	—	x	x
bar + hop	x	x	—	x	x
skin + dive	x	x	—	x	x
apple + pick	x	x	—	?	?
back + stab	x	x	?	x	x
story + tell	x	x	—	?	?
machine + load	?	x	x	x	x
way + lay	?	x	x	x	x
keel + haul	?	x	x	x	x
hand + write	?	x	x	x	x
house + break	?	x	x	x	?
stone + grind	?	?	x	x	?
batter + whip	?	?	x	x	x

Table III.3

Morphological Constraints on Compound Verbs[1] (continued)

	Agentive *-er*	Gerundive *-ing*	Participial *-en/ -ed*	Infinitival *to*	Past/ Present Tense
drug + craze	?	?	x	?	?
heaven + send	?	?	x	?	?
land + base	?	?	x	?	?
home + make	NE	NE	x	?	?

[1] In the chart, "x" indicates an acceptable combination, "?" an odd-sounding one, "—" something inapplicable (chiefly the transitive morphology with an intransitive base), and "NE" means "not equal": *homemaker* has some lexicalized differences from *homemade*.

Another case where a pattern of lexical change could be explained in terms of Levi extensions is the following. There is a tendency for certain adjectives to drift from being predicated of the experiencer to being predicated of the source (or the experience); e.g. *happy day, curious fact, suspicious circumstance, fearful prospect, hopeful indications.*[13]

One might posit the semantic relation CAUSE in cases like these. (Thus, CAUSE here would correspond to man's desire to read his own sensations into his world. For a criticism of this view, cf. C.S. Lewis' *The Abolition of Man*. Note also that the word *picayune* may have migrated semantically in the opposite direction: from *picayune details* to *a picayune person*.) Admittedly, there are some ticklish cases: are *joyful songs* those which cause or are caused by joy? What of the older meaning of *sensible*, which was parallel to *audible* and *visible*? Could the so-called "psych-movement" predicates be explained by a similar mechanism? I have in mind pairs like: *I smell it/It smells good, I look at it/It looks good, Saya lupa peristiwa itu/Peristiwa itu lupa* ('I forgot that event/That event was forgotten'), *Saya belum jelas apa itu berarti/ Belum jelas apa itu berarti* ('I'm not yet clear on what that means/What that means is not yet clear'). Note also English *want*, as in *it wants fixing* (in the older sense of 'needs'), which may be causally related to *I want to fix it*. Cf. also the many English verbs whose stative, inchoative and causative senses have the same form (e.g. *open*). Another application I would make of the Levi extensions would be to look at affixes other than the Latinate suffixes which Levi included in her work (in cases like *maternal love*). For example, one might look for correlations of the Germanic adjectival endings with Levi extensions. Levi (1978:17-18) is right when she says that these two types of adjectives are different: the *maternal* type—which she calls "nominal", and which are non-predicating, non-degree adjectives—do in fact "derive *all* their semantic content—rather than just part—from antecedent nouns", while the *stony* type are "derived by the incorporation of a noun with another, predicating constituent". What Levi does not mention is that, semantically, those other "predicating constituents" are very like Levi extensions. Certainly *-ful* seems to be related to HAVE in many cases (*wonderful, careful*); as does *-y* in some cases (*windy, dirty*, even *giddy*, originally 'possessed by a god'). Other Levi extensions represented by *-y* are AT, as in the old sense of *handy* —*Do you have a wrench handy?*—and FOR, as in the more recent, gift-catalogue sense of *handy*—*handy slicer tackles cherry tomatoes, etc.*. A similar FOR is involved in the *-some* of *toothsome*, it seems. BE can be posited for the *-ly* in *friendly, brotherly*. Similarly, one might talk about the various uses of *-le* in terms of Levi extensions: CAUSE as in *suckle, snuggle, crumble, curdle*; CAUSED BY (?) as in *fondle*; MADE BY as in *spittle, bundle*; FOR as in *handle, spindle*. Similarly, the Levi extensions AT, HAVE and BELONGING TO cover much of the same territory as the more familiar relations of synecdoche and metonymy, for instance, in language change. Matisoff (1978:179-188) talks about semantic drift by 'synecdoche" ('arm/hand'), or by "shared physical function" ('eye/tear', 'womb/placenta'). Many of these cases could also be accounted for by the Levi extensions AT and FROM.

Notes:

[1] The absence of such an integration is particularly remarkable since she does give a

list I1978:136n23) of noun-adjective forms that includes *hand-deliver* and *child-free*.

2 For a fuller classification of various occurring types of English compound adjectives, Levi (1978:131) refers the reader to Jespersen (1942: vol. 6, sections 9.5-9.6), Marchand (1969:84-95) and Meys (1975). A sampling from the latter work (Meys, 1975: 222ff.) is: *also-ran, animal-loving, anti-hunger, age-old, architect-designed, aroma-sealed, atom-free, bare-kneed, birdlike, blue-eyed, blue-green, broken-down, clockwise, cross-eyed.* (These items are by no means all based on Levi extensions, however.)

3 With *snowblind* (from Marchand, 1969:84), the structure is ambiguous: 'blind CAUSED BY snow' or 'blind CAUSED BY being in snow'.

4 Note that the sentential modifiers in the PrN constructions can take an optional preposition in the paraphrase: *blowhole* 'hole FOR blowing through', *crawlspace* 'space FOR crawling in', *scratchpaper* 'paper FOR scratching on', *jumprope* 'rope FOR jumping (with)'.

5 Levi (1978:6) talks about lexicalized head-deletion of the external sort, as in *pegleg, blockhead, eagle-eyes, razorback, hammerhead.* In her footnote 3 on that page she cites Borkin (1972) and Jenkins (1976) on the subject of "beheading".

6 Elsewhere he adds *crestfallen* and *heartbroken* (93). I would add *footloose* (which makes a good pair with *tongue-tied* and *root-bound*). Another example comes from the 11-16-82 WUOM news: a Korean boxer in grave condition due to blows to the head was called the *brain-dead fighter*. Two days later, he was referred to as the *brain-damaged fighter*.

7 Certain other data placed in this set by Meys might be seen as instances of FOR: *calorie-controlled diet, sound-insulated doors, color-matched fabrics.*

8 The other items in this category are mostly of the *honey-colored, bell-shaped* sort, which require no Levi extension. Two of them seem to be appropriate for his "instrumental" category: *mash-fed chickens* and *thong-tied jackets* (cf. the instrumental *fruit-topped drinks, coin-operated meters*). I am not sure why they are in this category.

9 I think we must dismiss Marchand's first ("Predicate-Object") category, for two reasons:

a) What gives us the right to invoke a verb when analyzing an adjective (e.g. *blind* > *not see*)?

b) Is *blood* really a direct object in *thirst for blood*?

10 Marchand writes: "Participles like *waterlogged*...or substantival *ringbarking*...which are based on nominal word-formation types of old standing would not prove the existence of the verb" (100, 101).

As further evidence that these entities are pseudo-compounds or back-formations, Marchand points out that in many cases, both agentive noun and participle existed before verb; e.g. *typewriter* and *typewritten* preceded *typewrite*. *To floodlight* and *to tape-record* are latecomers in the same way.

11 These data are from Anttila (1972:370), although he, of course, does not talk about Levi Extensions.

12 The modern *hunt* may be derived by USE from the older term meaning 'dog', I am not sure.

13 One case where I am not sure of the direction of the semantic extension is *ravishing*: *The wicked man was ravishing the ravishing woman.*

APPENDIX IV

IS ALL POLYSEMY METAPHORICAL?

I would like to take up here a fairly serious question for any analysis using metaphor themes: are all instances of polysemy susceptible to inclusion in methaphor themes? Sometimes one is faced with a case of polysemy where the senses differ in concreteness, but for which it is difficult to specify an appropriate metaphor theme. Consider the following collocations with *mati* 'dead': *harga mati* 'fixed prices'; *ujung jariku mati* 'my fingertips are numb'; *lampu/jam itu mati* 'the lamp/clock has stopped'; *angin mati* 'the wind died down'. The closest I can come to capturing the semantic shifts here is by positing something like this: PHENOMENA ARE PEOPLE: EMOTIONS/NATURAL ELEMENTS/BODY PARTS ARE PEOPLE & CHANGE/MOTION/FUNCTION/SENSATION IS LIFE. Certainly change, motion, etc. are signs of life. But my point is that it is difficult to decide what one ought to call the vehicle in the first part of this metaphor theme.

A number of collocations involving the Indonesian words *anak* and *mata* are arranged in Tables IV.1 and IV.2.[1] The senses of *anak* and *mata* would seem to be very divergent in these data. The question is: can these instances of polysemy be included in any viable metaphor theme?

I see three possible solutions to this range of meaning. The first solution would be to posit some kind of athematic metaphor, along the lines of Rhodes and Lawler. The primary disadvantage I see in this approach is that I do not yet understand what kind of a theoretical claim is involved in saying that a metaphor can be athematic (cf. Chapter 3).

The second approach would be to posit metaphor themes; however, the problem here is that the metaphor themes required to account for the data seem terribly ad hoc (e.g. INSTRUMENTS ARE CHILDREN, OBJECTS ARE ANIMALS & MOST IMPORTANT PARTS ARE EYES). Furthermore, some data seem opaque to any metaphor theme analysis whatsoever (e.g. *mata kain*).

The lexical integrity school of semantics would attack the assumption that the senses 'offspring' and 'eye' are basic, and would posit one single, generalized meaning for all occurrences. In my opinion , this raises the question of why the "basic sense" is what tends to be recovered when the terms are used in isolation or in minimally constraining environments. In addition, one must account somehow for the fact that native speakers feel that such uses as *eye* in *the eye of the hurricane* are not basic.

As alluded to earlier, metaphor is only one (admittedly probably the broadest) of a number of figures or tropes. Burke (1969) has named what he calls "the four major tropes." What he is doing in this essay is showing that each of the tropes has a corresponding heuristic operation, whose logical structure is the same. Thus he says that *metaphor* is a kind of *perspective*, whereby A is seen in terms of B. Likewise, *metonymy* is in fact a kind of *reduction*, reducing some complex realm of being to one less complex (e.g. intangible to tangible). *Synechdoche*, the use of part for whole, cause for effect, species for genus, etc., he pairs with *representation*. And finally *irony*, the use of an expression to invoke its opposite, he calls a form of *dialectic*.

Note that the use of *metonymy* by Burke differs from that in Lakoff and Johnson. The former uses *synechdoche* to express what the latter intend by *metonymy* (i.e. such substitutions as part for whole).

One interesting thing about metonymy (the use of part for whole) is that, according to Bateson ("A Theory of Play and Fantasy"), even non-human animals know how to use it. His example is the habit of certain gulls to do some stylized motions of the taking-off routine while trespassing on a neighbor's nest. In this case, the part evokes the whole (flight), and communicates the message "Don't worry, I'm just passing through." Similarly, a wolf leader may mouth the neck of an insubordinate junior, which invokes the complete script of a genuine attack.

One lexical phenomenon that reflects some of the major tropes is polysemy. Certain multiple senses are shared by a number of languages (Weinreich (1963:189)): *heavy/hard-difficult* (which is an instance of metaphor theme), *arm-hand, leg-foot, cheek/chin* (which are instances of metonymy or synechdoche, and which would be handled in this study by the Levi extension AT), *tongue-language, guts-emotion, head-importance* (which are, similarly, metonymic extensions, and would be handled here by Levi extension, perhaps AT or USE).

Other frequent multiple senses mentioned by Weinreich are *toe-finger* and *youngster-offspring*. It is interesting to speculate as to which trope is at play in extensions of this sort. (Even the term "extension" may carry a bias as to which sense is somehow "proper".) Perhaps for the first one, some sort of analogy of position, shape, and appearance is involved, but it is interesting that there is no neat term for such a trope, at least not that I know of. This is further complicated by the fact that, according to Weinreich, it is extremely rare to find polysemy that merges *hand* with *foot* or *elbow* with *knee*. Regarding polysemy by synesthesia, note that *smell-taste* is common, but *see-hear* is rare. In the second case, perhaps the Levi extension BE is involved, since all offspring (Tagalog *anak*) start out as youngsters (Tagalog *bata*).

Table IV.1

Collocations with *anak*

Relationship	Collocation	Meaning of Modifying Noun	Meaning of Whole
FROM/ small	*anak raja*	'king'	'king's child'
	anak anjing	'dog'	'puppy'
small	*anak bukit*	'hill'	'hill'
FROM	*anak duit*	'money'	'interest'
BELONGING TO	*anak sungai*	'river'	'tributary'
	anak rambut	'hair'	'lock of hair'
	anak lonceng	'bell'	'clapper'
	anak tangga	'ladder'	'a rung'
	anak roda	'wheel'	'spoke'
	anak tangan	'hand'	'finger'
	anak mata	'eye'	'pupil'(1)
FOR	*anak busur*	'archer's bow'	'arrow'
	anak bedil	'rifle'	'bullet'
	anak batutulis	'writing slate'	'slate pencil'
with/ small	*anak baju*	'shirt'	'undershirt'
	anak lidah	'tongue'	'uvula'
	anak limpa	'liver, spleen'	'gall bladder'
	anak judul	'title'	'subtitle'
?HAVE	*anak buah*	'fruit'	'member (of crew, group), follower'

(1) The origin of *anak mata* may be like the origin of the word *pupil*: the image of a small person reflected there.

Table IV.2

Collocations with *mata*

Relationship	Collocation	Meaning of Modifying Noun	Meaning of Whole
	mata saya	'I, me'	'my eye'
BELONGING TO (center: core)	*mata bisul*	'a boil'	'core of boil'
	mata sasaran	'target'	'bullseye'
	mata susu	'milk, udder'	'nipple'
	mata surat	'letter'	'body of letter
BELONGING TO (center: source)	*mata air*	'water'	'spring'
	mata angin	'the wind'	'compass-points'
	matahari	'day'	'sun'
BELONGING TO (main functioning part)	*mata kaki*	'foot'	'ankle'
	mata tangga	'ladder'	'a rung'
	mata rantai	'chain'	'link'
	mata piano	'piano'	'piano key'
BELONGING TO (main functioning part: sharp part)	*mata pisau*	'knife'	'knifepoint'
	mata tombak	'spear'	'point of spear'
	mata panah	'arrow'	'arrowhead'
	mata gunting	'scissors'	'sharp edge of scissors'
	mata beliung	'axe'	'edge of axe'
	mata bedil	'rifle'	'bead of gun'
	mata jarum	'needle'	'point of needle, OR eye of needle' (1)

Table IV.2

Collocations with *mata*
(continued)

Relationship	Collocation	Meaning of Modifying Noun	Meaning of Whole
?item	*mata pencaharian*	'livelihood'	'means of livelihood'
	mata kuliah	'classes'	'academic subject'
	mata dagangan	'commerce'	'commodities'
	mata belanja	'expenses'	'budget item'
??	*mata kain*	'cloth'	'design on cloth'

(1) The ambiguity of *mata jarum* is based on the fact that *mata* can be interpreted either in the 'center' sense or in the 'main fuctioning part' sense.

I am not the first to look at these data. Spat (1930) looked into the etymology of *mata* expressions.

APPENDIX V

CLAUSES-IN-NOUNS AND CLAUSES-IN-VERBS: CONSTRUCTIONS ANALOGOUS TO CERTAIN SUBMORPHEMIC CLASSIFIER CONSTRUCTIONS

One analogue to the classifier constructions (CH, HC), especially to the verby items (where the classifier acts as a subject or direct object) is the set of clause-like nouns such as *turnkey*, or the set of clauselike verbs such as *hogtie*.[1]

V.1 Clauses-in-Nouns

Some instances of HC and CH are somewhat clause-like, with the head functioning like a predicate, and the classifier as a surrogate subject or object.[2] One higher-level construction in English which seems analogous to this—that is, a construction that bundles clauses nearly intact into nouns without changing word order—is the set *cutthroat, pick-pocket, turnkey, turncoat, killjoy, spitfire, daredevil, spoilsport, slingshot, dreadnaught*, etc.[3] These items especially have the 'that which' element (head-deleting pattern) that is so often implicit in submorphemic structure.

Marchand (1969:381) writes that nouns like *pickpocket* are "imperative phrases by origin. A person or a thing... is addressed in an encouraging, challenging or mocking way, and the address then serves as a name."[4] This pattern was born out of loan-translations from French (*cutpurse* 1362 from French *coupe-bourse*). He also says that among these VO type nouns, "personal substantives have at all times had a perjorative tinge" (380).[5]

Lees (1960:150-151) mentions this *pick-pocket* sort of compound. Levi (1978:55) cites his mention of it and calls this a non-productive pattern. However, since this type of construction seems to have some important analogues at the submorphemic level, I will point out some data that may suggest that the *pickpocket* pattern is still with us.

Clearly, items like *lickspittle* and *turnkey* have a flavor which we can label (for lack of a better term) archaic. (And in fact, some words have undergone semantic change because of the unusual character of this nominalization strategy: *sweepstakes* once denoted the winner (who swept in the stakes), but came to refer to the event.) On the other hand, I have the impression that the compound quasi-adjective *make-work* (as in *make-work programs*) is of fairly recent origin. Similarly, one finds the following sorts of hyphenation patterns (using, admittedly, fairly non-specific objects such as *it, 'em, all* and *nothing*): *fix-it, rock-emsockem (robots),*[6] *know-it-all, carry-all, cure-all, coveralls, catch-all, overalls, know-nothing, do-nothing*. In addition, I can imagine such hypothetical brand names as: *grow-all, wash-all, glue-all*. Occasionally, humorous names of this sort are invented: *The Lockhorns* (comic strip characters), *Miss Gotrocks*.[7]

The clause squashed into the noun can even involve some internal embedding, as seems to be the case with *hearsay*. Note the adjectives *breakneck* (as in *breakneck speed*), *lackluster, telltale* and *makeshift* which are similar in structure. Another name for dengue fever, according to Webster's, is *breakbone fever*. One similar construction is seen in the following "action nominalizations" (term from Levi) whose struction is also analogous: *breakfast, lockjaw, pastime* and *Passover* (when the angel of death passed over). Perhaps the most intriguing of all are the halfbreeds, which take the word-order of a clause (like *cut-throat*), but the morphology of a more common declausal noun (like *woodcutter*). I know of two: *sharecropper* and *dogooder*.[8]

Even non-propositional (e.g. performative, interjectional) material can be crunched into nouns in this way. The following quirky examples from among my friends come to mind: *wojock* 'the act of tilting a small sailboat in the wind until the keel is out of the water'; *thankyouma'am* 'small hill in (non-interstate) highway, of just the right size and slope to provoke abdominal butterflies'; *bobby* 'child's pacifier' (attributed to infant's corruption of *plug, please*). An example from more standard English is *heyday*.

If it seems strange that clauses should be packaged as names of objects, consider that this is a productive phenomenon in Mohawk (Mithun, 1979), where e.g. the word for 'rake' is clausal in form: 'it scratches'. This kind of descriptive name is just what we find with submorphemes as well. (See Chapter 7.)

V.2 Clauses-in-Verbs

English does of course have implicit classification; e.g. contrasts like *break a cracker/tear a sheet*. In addition, I have noticed some curious scraps of what look like explicit verb-classification in English. Consider the following sentences:

a) *Hugh hogtied the prisoner.*
b) *Manus giftwrapped the negligee.*
c) *Owen kidnapped the viscount.*
d) *Yoland hero-worshiped his father.*

What is odd about these is that a) it is unusual for N-V compounds in which the noun represents a true patient to allow past-tense morphology, and b) it is unusual for cases of noun-incorporation to be *obligatorily* transitive. Unlike *horse-whipped*, this cannot be called back-formation or verb-formation from a more basic

or earlier noun-noun base (like *a horsewhip* or the gerund *horsewhipping*). In fact, it seems that the more like a back-formation such a construction is, the worse it will sound in this transitive, past-tense frame:

e) *?George housecleaned the attic.*
f) *?Dolty snakecharmed the cobra.*
g) *?Jimmy trailblazed the Natchez Trace.*
h) *?Sarah clambaked the lobsters.*

So, it may be that *hogtied, giftwrapped* and *kidnapped* may be said to contain something like explicit classifiers. With the first two, we meet the element LIKE talked about by Levi in connection with expressions like *preacher talk* and *imperial bearing*, and which I have pointed out in compounds like *dog-tired* and *picture-perfect*. That is, *hogtie* means 'tie LIKE a hog'.[9] Note that the same pattern occurs with nouns functioning as subject rather than object: *henpeck* is an example.[10] Other candidates might be *manhandle* and the more jargony *Chomsky-adjoin*. (By analogy with the latter, one might create a verb *Levi-extend*.)[11]

If, however, these constructions are indeed instances of explicit classification, then they are a higher-level analogue of what we find in such constructions as *drizzle* 'liquid + MAKE white sound' or the parallel in Indonesian, *desur* 'sizzle' with the submorphemic structure 'MAKE white sound + liquid'.

V.3 Types of Classifier Systems

Let us go back for a moment to the question of the basic grammatical patterns, particularly to the patterns CH/HC. What do we mean when we say that at the submorpehmic level, Indonesian (like English) shows a well-developed classifier syntax? Let us compare the two classifier systems of Indonesian: the one at the phrase level, the other at the submorphemic level. We appeal now to a matrix of possible classifier systems that is implied in Allan (1977: 286-283, 307). He gives four encoding structures—quantifier, concordial, predicative and interlocative. These structures Allan matches with one or more of the following encoded property categories—material (e.g. animacy), shape, consistency, size, location, arrangement and quanta. (I group the second, third and fourth under 'configuration'.)

Speaking in these terms, the classifier systems of Indonesian are material/configurational and *quantifier-bound* at the phrasal level, but configurational and *predicative* at the submorphemic level. The many configurational (mostly shape) classifiers of Indonesian are being used less than was the case earlier. The only three frequent classifiers in modern Indonesian are related not to shape but to animacy: *-orang* for persons, *-ekor* for non-human animate, and *-buah* for inanimate. (The non-bound equivalents of these forms mean 'person', 'tail' and 'fruit' respectively.) These forms are used after quantifiers, particularly *se-* 'one'.

However, when we look at the submorphemic level, we see two changes. First, the semantic basis of the system is purely configurational. Second, the classifier system at this level is closer to the "predicative" type than to any other. Allan (1977:286-288) describes this structural type as follows: the predicate-stem varies according to classificational features of the "participating" NP. Navajo is one language that uses such a system. The same kind of thing is going on with Indonesian *potong* 'cut'/*putus* 'sever, finish'. In both roots, *pu#t/c/k-* is a head meaning 'break, cut'. The first has the classifier *-ong*, meaning 'elongated', while the second has the classifier *-us* 'thin'. A more contrastive case is the pair *bentang/rentang*. Both mean 'extend, stretch out', but the second is used with one-dimensional objects, such as ropes, whereas the first is used with two-dimensional objects, such as mats. (In the second case, the LS *be/e!/ant-* 'curved, around' probably refers to the shape of the rolled-up mat or rug.)

Notes:

1 Note, however, significant differences between phrase-level and submorphemic level classifier systems in Indonesian.

2 It is not even necessary for the verb to be transitive for this type of formation to occur. Consider *scofflaw* ('one who scoffs at the law') (see in *U.S. News and World Report* 2/7/83, p. 54).

3 Marchand mentions that *scarecrow* 1553 originally referred to a person (380). He also lists a number of now-outmoded expressions of this type, such as *lickdish* and *lackbrain*.

Just for comparison, Spanish does, and Russian does not typically maintain normal clausal order (VO) in such agentive/instrumental nouns: Spanish *sacacorchos* 'corkscrew', *rompecabeza* 'riddle' (lit. 'breaks head'); Russian *liudoied* 'cannibal' (lit. people-eat'), *pylesos* 'vacuum cleaner' (lit. 'dust-suck'), *pulemet* 'machine gun' (lit. 'bullet throw'), *rybolov* 'fisherman' (lit. 'fish-catch'.

4 Marchand mentions *forget-me-not* and *speak-easy* as names where the imperative quality is more obvious, since the challenge is addressed not to the referent but to "me".

5 This, he points out, is not true of animals and plants, e.g. *tumble-dung* and *catch-fly*, or of other objects, e.g. *breakwater*.

6 Like many of the items in this list, this is the brand name of a commercial product.

7 Something akin to this is going on in an even more general hyphenation pattern (hy-

phenation being one graphic way of indicating that some construction larger than a word is being treated like a word): *We had a real hit-the-books weekend* and *He's a real shake-a-leg*. Meys (1975:190) cites *a clear-the-air statement*.

8 Incidentally, why does English have the two forms, *holepunch* and *holepuncher?*

9 Marchand (1969:103) cites General S.L.A. Marshall in the New York Times Book Review Nov. 14, 1954, p. 3: *He butterfly-chased the illusion*.

10 Marchand gives dates of first written use as follows: *henpeck* 1688, *hogtie* 1894.

11 One item which seems to take the *hogtie* pattern, the *henpeck* pattern and roll them into one is *waterlogged*, which almost seems to contain both a subject-classifier (*water*) and an object-classifer (*log*), such that a hypothetical verb *waterlog* might be glossed as 'to do what water does to a log'. By analogy, I can imagine a participle *catmoused* meaning 'hunted'.

APPENDIX VI

TWO-HEADED CONSTRUCTIONS

I have pointed out (in Chapter 6) that in Indonesian, submorphemic constructions may be exocentric. However, this is different from being truly two-headed. What I would like to do now is discuss the three major semantic types of two-headed constructions I see in various languages at higher levels, only one of which is represented (and that very slightly) in the Indonesian submorphemic data.

First a word about the two-headed constructions. These are neither single-headed (like MH, HM, etc.), nor externally-headed (like the exocentric constructions discussed in Chapter 6), but have two constituents, both of which have the right to be called a head.

The semantic relation between the constituents of a two headed submorphemic construction may be:

a) serial, as in *go fish* (of which there are a very few submorphemic examples in Indonesian); or
b) scalar, denoting a scale by naming the two extremes (of which there are no known (to me) submorphemic examples in Indonesian); or
c) conjunct, where the relation is simple coupling, an 'and' relation (of which there are no known (to me) submorphemic examples in Indonesian).[1]

As I mentioned above, *go fish* is an instance of a *serial* construction. At the submorphemic level, *terkam* appears to be serial-like: This root, which means 'pounce on, grasp', is composed of an LS meaning 'downward motion (abrupt, violent)' and an RS meaning 'grip, grasp'.

Next, we come to items that denote *scales* by naming the two extremes of that scale.[2] Here we have no proper instances from English (although I looked long and hard at *spendthrift*, *psychosomatic*, and the Dr. Doolittle animal *pushmepullyou*), but many from Indonesian. For instance, *baik-buruknya* means 'the good and/or bad of it', being composed of *baik* 'good' and *buruk* 'bad'. *Besarkecilnya*, similarly, means 'its size, how big or small it is'. One other language I know of where this process is very productive is Mandarin. In Table VI.1 a few examples of this are shown.

Table VI.1

Mandarin Scalar Compounds[1]

Form	Meaning of Components	Meaning of Whole
shu-ying	'lose-win'	'outcome of game'
sheng-fu	'lose-win'	'outcome of game'
xu-shi	'false-true'	'the facts, state of affairs'
lai-wang	'come-go'	'comings and goings'
shang-xia	'up-down'	'height'
kuan-zai	'wide-narrow'	'width'
cu-xi	'fat-slender'	'thickness'

[1] The first four examples are from Weinreich (1963:207). One informant gave for *lai-wang* the gloss 'communication', while another gave 'comings and goings.' Weinreich did not mention that a similar construction can be used to ask about the degree along a scale, as in *duoshao* 'how much', composed of 'a lot' and 'a little'.

Having noted these distinctions, I have found *no scalar constructions of submorphemes* in either Indonesian or English.

The simple *conjuncts*, where the semantic relation is the quasi-Levi extension AND,[3] are another category of HH constructions. This type two has no analogue at the submorphemic level.

An example of a nominal conjunct from Indonesian is *sirihpinang* composed of *sirih* 'betel' and *pinang* 'areca' . It is used to refer to the whole of the betel-chewing gear. The same sort of pattern can be seen in *rumahtangga* 'household, household goods', which is composed of *rumah* 'house' and *tangga* 'ladder, stairs'. (Similarly, in Russian, *khlebsol'* can mean 'hospitality' of any form, although its component parts mean simply 'bread-salt'.) With verbs, we get *mundar-mandir* 'back and forth', which can refer to such activities as loitering. *Makan minum* is the activity of eating and drinking, usually used to refer to merriment. (There are repeated examples in this study of how the meaning of the whole diverges from that of the parts, how in fact most of language is "idiomatic".)

Notice the difference between a conjunct—where *XY* means 'X AND Y'—and an exocentric construction—where *XY* means 'that which is X AND Y'. One might say that Russian *khlebsol'* refers to the *union* of 'bread and salt', whereas *mat'-geroinia* refers to the *intersection* of 'mother' and 'heroine' (this is a term for a Soviet mother who has borne a specified number of children).

Levi (1978:245n15) talks about conjunct compounds in Sanskrit:

"One piece of evidence that suggests inter-

language differences in Levi extension membership is the existence in Sanskrit of *dvanda* or 'copulative' compounds (Whitney, 1878:428), in which two or more nouns which are underlyingly conjoined appear on the surface in a series without overt expression of the underlying conjunction(s); in the present framework, this would be analyzed as CN formation by AND Deletion, a possibility that does not show up as such in English. (Note that coordinate forms like *secretary-treasurer* and *speaker-listener* were excluded from the present analysis on the grounds of their exocentricity.[4] In addition, English forms which superficially resemble *dvanda* compounds, such as the modifiers in *love-hate relationship*, *boy-girl arrangement*, or *town-gown tensions* are not relevant here since they could never appear as independent nominals but only as pre-nominals...) Examples of the *dvanda* forms include *satya:nrté-* 'truth and falsehood', *rksa:mè-* 'verse and chant', *candra:ditya:u* 'moon and sun' and the longer *devagandharvama:nusoragaraksasa:s* 'goods and Gandharvas and men and serpents and demons'.

Notes:

1 These three types fill in some "holes" I observed when I looked at parallels between Levi extensions and IPR's (Inter-Propositional Relations: term originally from Beekman and Callow (1974)). When one compares these two lists of semantic relationships, one finds some items that look parallel. In the list of IPR's in Longacre (1976), "cause" has, of course, the Levi extension analogue CAUSE/CAUSED BY (besides the causative element in some instances of MAKE/MADE BY, and FOR). The IPR "paraphrase corresponds to Levi's BE (the two halves of the compound *actor president* are related by a kind of paraphrase), and the specific generic type paraphrases may be analogous to HAVE/BELONGING TO. Similarly, then, the IPR "coupling" has AND, "contrast" has OPPOSITE, and "temporal sequence" is matched by THEN. These last three relations—OPPOSITE, THEN and AND—correspond to the three types of exocentric constructions discussed here—scalar, serial and conjunct.

It is hard to imagine how two nouns could be related by temporal sequence. In the submorphemic data I have, it is verb-like roots that involve this relationship. It is interesting to speculate what might be the IPR counterparts of the remaining members of the Levi extension set: ABOUT (relevance?), AT (setting?), FROM (??) and USE (??).

This comparison of IPR's with Levi extensions is one of two attempts to unify the grammar of nouns and that of verbs/clauses (it is not, of course, the first attempt: work in this line has come notably from the school known as "generative semantics": Bach (1968) on NP's as predicates, Ross (1977b) on a continuum between clausiness and nouniness).

The other attempt at "unification" of the two fields has been to sketch (in Appendix III) some evidence for the idea that Levi's Levi extensions, originally designed to handle nominal relations, can be used to include predicate relations as well.

2 This is not the same as the scalar definition of a submorpheme. In the case of a scalar definition, one form denotes some scale; but, by Gricean principles ("why talk?") denotes in each case one of the two extremes of that scale. On the other hand, in these scalar two-headed constructions, *two* forms denote an entire scale (not just one of its extremes).

Notice also the difference between scales and stumps. In the latter case, the apparent contradiction is not relativized in any way to a scale or continuum. Thus, *stump* in English does not mean 'dimensionality'. Thus, also, the stump-like English word *bittersweet* does not denote the scale of bitterness/sweetness, but a conjunction of the two.

3 AND here has, with nouns, the sense of being together in (mental or physical) space for nouns, or, with verbs, together in time.

4 One English item that may be a non-exocentric product of AND Deletion (albeit not a noun-noun compound) is the verb *shoplift*, attributed by Marchand (1969:104) to Shelley, in the year 1820. For examples of exocentric compounds of modifiers with an AND relation, see Chapter 6.

APPENDIX VII

THE PROBLEM OF PARTS OF SPEECH IN INDONESIAN

If we are to talk at all about the grammar by which submorphemes combine to form roots, the question is inevitable whether submorphemes belong to form classes or parts of speech such as noun and verb. My first response is that the form-class issue in Indonesian is a can of worms I do not relish opening, and one on which I believe my main points do not depend. This issue has been addressed by Teeuw (1962), among others, who in his title acknowledges the presence of "problems".

Dreyfuss ("Nouniness") addresses a related issue, applying to certain nominal affixes in Indonesian the framework established by Ross (1977b). Dreyfuss found that the nouniest items—proper names, nominal stems (he presupposes the existence of such a category), and forms nominalized with *-an, pe-an, per-an, peN-an, peN-, pe-, ke-, ke-an, se-*, and *-nya*—passed what he calls strong NP tests: incompatibility with the verby negative *tidak*, and ability to follow *oléh* 'by (agentive)', quantifiers, or a numeral-plus -classifier. Forms prefixed with *ber-* or *meN-*, he found, passed only the weak NP tests: ability to be relativized, pro-nominalized, passivized, to occur as the object of a preposition (or of a verb with the quasilocative suffix *-i*), and ability to be marked with the demonstrative *itu*. Finally, the least nouny items, such as the non-prefixed adjectives and adverbs (e.g. *cepat* 'fast', *malas* 'lazy', *mérah* 'red') passed no NP tests.

An example of a thorny datum with regard to the question of form-class is the clause *Akhirnya perang*, which the dalang Pak Sri Joko Raharjo often used to describe the climax of a confrontation scene in a shadow play. Does it mean 'In the end they fought' or 'In the end there was a war'? Is *perang* a verb or a noun? (Note that this last question could either be intended as some kind of inherent form class attributable to *perang* in isolation, or only a characterization of the role of *perang* in this particular context.) Our two basic choices, if we tackle the question of parts of speech in Indonesian, are to attempt to define them with either formal or notional criteria. The first approach is taken in such basic grammar tests as Chomsky (1957), where a noun phrase is that which gets

Table VII.1

Ways of Using Nouns as Verbs in Indonesian and English

	English	Indonesian
CAUSE TO HAVE_	water the field	*mengairi sawah* (1)
CAUSE NOT TO HAVE_	skin a cat	*menguliti kucing*
CAUSE TO BE IN_	pocket the change	*mengantungi uang kembalinya*
CAUSE TO BE_	knight the man	*memperisteri perempuan* ('make a wife of a woman') (2)
USE_ON	hoe the field	mencangkuli sawah

[1] When not glossed, these Indonesian examples are more or less equivalent to the English examples beside them.

[2] Many of these noun-to-verb switches do not translate intact, as these do not, to my knowledge. For example, in Indonesian one finds *membukukan sekumpulan naskah* 'make a book of a collection of manuscripts'. Likewise, I would be surprised to find a construction that formally corresponded to English *trash the place*. One important thing to note is that the meaning of the verbal usage of a noun is context-bound, not inhering in the word itself, but depending on such factors as a knowledge of the world. Compare *dust the table* and *dust the crops* (where, prototypically the first is CAUSE NOT TO HAVE but the second is CAUSE TO HAVE). It is our knowledge of the world that makes the difference in our interpretations of these phrases. (As a matter of fact, a detective might *dust the table for prints.*)

fronted in clefts, or follows a determiner. A similar definition by slot is advanced in Pike and Pike (1977). A programmatic work on the notional approach is Lyons (1966). One work I know which applies a notional distinction of this sort is Beekman and Callow (1974), where it is assumed that in any language words can be grouped according to whether they refer to things, events, states or relationships.

The submorphemes are assumed to be neutral with respect to form class, neither nominals nor predicates. However, to be consistent in analysis, I have attempted where practical to gloss many of them as predicates, and in fact to view them as being predicates. (For instance, the definition 'cavity', in this connection, could be viewed as a shorthand for 'be a cavity'.) Please note that this is not intended as a claim about truth, but only as an attempt at consistency of description.

Rhodes and Lawler (1981:10) have talked about the processes by which nouns can be used as verbs, and vice versa. Table VII.1 shows some of the ways in which a word whose "basic" use is believed to be nominal can be extended to be used as a verb, both in English and in Indonesian. Note that in Table VII.1, Indonesian does, but English does not use verb morphology in forming verbs from nouns.

APPENDIX VIII

BOLINGER ON GRAMMATICAL BONDEDNESS

Bolinger (1948) describes grammatical bondage, which falls into various kinds (active, inert, phrasal, and semantic), and which operates at various levels (word level, phrase level, and clause level). As he points out, freedom of combinability increases as one moves up the grammatical hierarchy especially after the word level.[1] Here I will briefly present what Bolinger said about grammatical bondedness, and offer a few criticisms. Table VIII.1 summarizes these kinds of bondage.

Bolinger introduced in this article a trichotomy of types of form-meaning composites, distinguished from each other, he claimed, by relative freedom of combinability. A "formative" was basically a synchronic unit, a "minimal active form", still living in the usage of native speakers, the "least element that can enter into new combinations". Examples would be *un-*, *de-*, *anti-* and the *-aroo* of *buckaroo*. The other major category is the "component", a diachronic unit, the minimal etymological unit. Examples would be *-cept*, *com-* and the *-ease* of *disease*. The third type of form in his classification is the residue, which would include items like the famous *cran* of *cranberry* and the *boober* of *discombooberate*. Normally, formatives and residues would be subsets of the set "component", but according to Bolinger, the abovementioned *-aroo* and *boober* are exceptions: they are not valid etymological units. (And the examples of components above are non-formatives.)

There are a number of shortcomings of this descriptive framework which do not really concern us here. Let me just mention two. First, unless I have simply mis-

Table VIII.1

Kinds and Levels of Bondage

Kinds of Bondage	Units Involved	Definition	Examples at Word Level	Examples at Phrase Level	Examples at Clause Level
Inert	Components	Restricted environments	*com-*		
Active	Formalities Residues	Inability to appear in isolation	*anti-*		
Complete Phrasal	Words	Restricted environments (can be listed)		*full well, stub one's toe*	
Partial Phrasal	Words	Restricted environments (can be characterized)		*budge* (as polarity item)	
Complex Phrasal	?	Restricted environment		*in no uncertain terms*	
Semantic	Words	Idioms [1]		*by all means, like nobody's business*	*how do you do? why don't you be careful?*

[1] Bolinger defines "idiom" as a "whole, radically different from the sum of its parts", and then adds (which is exactly what we claim for submorphemes) that this is "true to some extent of every utterance". What is important about this admission is that, in fact, every form of grammatical bondage articulated in this table can be liberated in a deviant speech act; e.g. for a humorous effect. Thus, one can imagine puns in which every example in the above chart is either used in isolation or used literally rather than idiomatically, in short, unfrozen.

construed Bolinger's outline, he was suggesting that the kinds and levels were cross-cutting, whereas in fact it appears from the empty cells in the chart that level determines kind to a large extent. Second, I am not convinced that the three categories "residue", "formative" and "component" can really be consistently distinguished in practice. The first refers to cranberries, and yet it is clear that productivity cannot be held as a hard-and-fast criterion for this category, once we find Cranapple and Crangrape drinks on the market. Likewise, it is not very satisfying to say that the presence or absence of "etymological data" is what distinguishes formatives from components, since we would then end up not describing our languages as it is, but only the state of our ignorance about its history. What if one day a legitimizing etymology is unearthed for the so-called "formative" *-aroo* in *buckaroo*?[2]

What is helpful is Bolinger's observation that boundness has many of the same features at every level of the grammatical hierarchy. From there it is a short step to the realization that one can have "fixed expressions" at any level. Thus, for instance, the *bib-* in Indonesian *bibit* 'seed(ling)' or *bibir* 'lip,edge' has the same kind of status (limited distribution) as *wreak* in *wreak havoc/vengeance* or *stub* in *stub one's toe/?finger*.[3]

Notes:

1 In fact, as Bolinger elaborates the metaphor, he uses language similar to that found in Ross (1977[b]): metaphors of movement, temperature, etc.

2 For instance, what if it is borrowed from the *-ero* of Spanish *vaquero* 'cowherd'? Of course, Bolinger was not the only linguist to talk about morphemes being bound. Nida's (1949: 97,98) framework posits a four-celled matrix including the following items: bound items (B) and free items (F), stems (S) and peripheries (P). (Peripheries seem to be affixes: what Pike and Pike call margins.) The types of complex morphological structure generable from these types of items are (irrespective of order): BS + BP, e.g. *re/ceive* and *hippopotamo/s* (in Greek); FS + BP, e.g. *form/al, re/take, blackbird/s;* and B/FS + B/FS, e.g. *black/bird, what/not, up/set, go/cart*. Note that there are no free peripheries or combinations consisting only of bound peripheries. Presumably Nida would view as marginal utterances like *When it comes to feminism, he's anti all the way*. One minor problem here is that it is not clear to me why the components of the last group are not characterized as free.

3 The *zgi* in Russian *ni zgi ne vidat'* 'to not be able to see a thing' is a negative polarity item occurring in no other context. A similar phenomenon pointed out by Anttila (1972:157) is the way certain forms retain an older meaning in only a few "backwater" contexts; e.g. the *ghost* in *Holy Ghost*, the *meat* in *nutmeat, sweetmeat*, the *weeds* in *widow's weeds* and the *wife* in *fishwife*.

APPENDIX IX

NIDA ON DEFINING THE MORPHEME

Nida (1949:7-60) formulated six principles for identifying morphemes. First, "forms which have a common semantic distinctiveness and an identical phonemic form in all their occurrences constitute a single morpheme" (7).

Second, forms which have a common semantic distinctiveness but which differ in phonemic form may constitute a morpheme provided the distribution of formal differences is phonologically definable (14).

Principle three is that "forms which have a common semantic distinctiveness but which differ in phonemic form in such a way that their distribution cannot be phonologically defined constitute a single morpheme if the forms are in complementary distribution in accordance with the following restrictions (41,42):

a) Occurrence in the same structural series (e.g. the plural paradigm) has precedence over occurrence in different structural series in the determination of morphemic status.
b) Complementary distribution in different structural series constitutes a basis for combining possible allomorphs into one morpheme only if there also occurs in these different structural series a morpheme which belongs to the same distribution class as the allomorphic series in question and which itself has only one allomorph or phonologically defined allomorph.
c) Immediate tactical environments (immediate constituent of the allomorph) have precedence over non-immediate tactical environments (e.g. syntactic distribution) in determining morphemic status.
d) Contrast in identical distributional environments may be treated as non-morphemic if the difference in meaning of the allomorphs reflects the distribution of these forms.

Nida's fourth principle is that "an overt formal difference in a structural series constitutes a morpheme if in any member of such a series, the overt formal difference and a zero structural difference are the only significant features for distinguishing a minimal unit of phonetic-semantic distinctiveness" (54). For example, the vowel-change in *foot/feet* involves the presence of a morpheme, by analogy with *boat/boats*.

Nida's fifth principle copes with the thorny problem of homophony: when to posit a homophone. He writes: "homophonous forms are identifiable as the same or different morphemes on the basis of the following conditions:

a. Homophonous forms with distinctively different meanings constitute different morphemes.
b. Homophonous forms with related meanings constitute a single morpheme if the meaning classes are paralleled by distibutional differences, but they constitute multiple morphemes if the meaning classes are not parallel by distributional differences." (55-57)

Nida goes on to say "homphonous forms have related meanings when they identify regularly associated aspects of the same object, process or state". Examples of this would be changes of nouns into verbs and vice-versa, or changes attributable to regular processes of semantic drift such as "object and associated characteristic" (as in the word *horn*).

Lastly, Nida writes:

> 'A morpheme is isolatable if it occurs under the following conditions: 1) in isolation, 2) in multiple combinations or in other combinations, 3) in a single combination provided the element with which it is combined occurs in isolation or in other combinations with non-unique constituents" (58,59).

One thing I want to clarify by listing Nida's principles is that at least by principles one and five, submorphemes are morphemes.

APPENDIX X

HISTORICAL EXPLANATIONS FOR SIMILARITIES AMONG SUBMORPHEMES

One of the points of Chapter 8 is that submorphemic forces and forces like regular sound change interact. This interaction is seen in many cases of similarity among submorphemes: the alternating phonemes involved in the submorphemic similarity turn to be related by well-attested historical processes.

For example, historical linguists have talked about a relationship between final *h* and final *k*, both between languages and within languages. This matches what we find in submorphemic analysis: the RS's *-ah* and *-ak* have two overlapping definitions: both have one definition 'have/use energy; strong' and a second definition related to cutting: *-ah* 'break, grind, cut'/*-ak* 'cut, strike'.

Kern (1956) shows correspondences in various Austronesian languages between the phonemes *t/d/s/r/l/R/?*. For our purposes, note especially the correspondence *t/r*. The first of these is seen in Indonesian in word-pairs like *ulat* 'worm'/*ular* 'snake'; *kabut* 'fog, mist, haze'/*kabur* 'fog, vague, hazy'; *sesat* 'lost (one's way)'/*kesasar* 'lost'. Now, this correspondence between *t* and *r* shows up in two pairs of RS's: *-it/-ir* and *-at/-ar*. *-It* means (as one subgroup of its broader definition) 'sharp'; *-ir* means 'edge, point'. Similarly, *-at* means (as one subgroup of a larger definition) 'move/fast//immobile/slow'; *-ar* means 'move'

The other phoneme which Kern shows to be historically akin to *r* is *s*, seen in pairs like *hisap* 'suck'/*hirup* 'breathe'. And that bond, too, has submorphemic consequences. There are three definitions of *-ar* that are logically subsets of corresponding submorphemes with the form *-as:* *-as* 'unidirectional//non-unidirectional: straight//crooked, smooth// rough' lines up with *-ar* 'flat, surface'; *-as* 'move/ fast// immobile/slow' lines up with *-ar* 'move'; *-as* 'break, crush, cut, strike' with *-ar* 'strike'.

Look at the two subgroups under *-ur* 'extended: long': 'extended one dimensional: long' corresponds to *-us* 'thin: one-dimensional', while the other subgroup, 'extended//retracted: extended, straight' matches *-us* 'unidirectional: be a straight moving line'. Finally, compare *des-* 'white sound' with *der-* 'sound without clear tone', So we see that the similarities among submorphemes fit in quite nicely (in some cases) with patterns that historical linguists have been talking about for a long time.

APPENDIX XI

INCLUSION OF BORROWINGS IN SUBMORPHEMIC SETS WITH MINIMAL PHONEMIC CHANGE

In Chapter 8 we talked about cases of semantic or phonemic assimilation of borrowings to native submorphemic patterns. But it is equally possible that a root could be borrowed with only minimal adjustment of its sound and sense, and could by "coincidence" fit in nicely with existing submorphemic sets in the receptor language.[1] Take as an example the English word *patter*, first recorded in 1394, with the original meaning 'recite prayers'. Although its source is the Latin *paternoster*, it is "at the same time an onomatopoeia", according to Marchand (1969:405). That is, it fits in with the LS *p-* "imitative of the parting of the lips in the rendering of some vocal sounds", as in *pipe* 1250, *puff* 1225, *pop* 1386; and with the RS *-atter* as in *clatter* OE, *chatter* 1225, *batter* 1325. Thus, with no more than the minimum necessary change in sound or sense, the word *patter* qualified for submorphemic member-

Table XI.1

Borrowings and the Submorphemic Patterns They Match

Source	Form	Definition (in Indon.)	LS	Definition	RS	Definition
Persian	*kabar*	'news, report'			*-ar*	'move'(1)
"	*seluar* (2)	'trousers'	*sel-*	'slide, smooth'		
Arabic	*gairah*	'passion, jealousy, ambition'			*-ah*	'hot'(3)
"	*jimat*	'talisman, amulet, charm'			*-at*	'strong, powerful'(4)
"	*hébat*	'tremendous, violent, sensational'			"	"
"	*ayat*	'verse (orig. of Quran)'			"	"
"	*adat*	'custom, behavior'			"	'concentrated, together'(5)
"	*dakar*	'penis'			*-ar*	'extended, long'
"	*cadar*	'veil, sheet'			"	'flat, surface'
"	*takluk*	'subject, yield, submitting'			*-u!k*	'bent, crooked'(6)
"	*asyik*	'passionately, 'to be in love', busy, zealous'			*-ik*	'sharp'(7)
"	*haram*	'forbidden, prohibited, abstain'			*-am*	'dark'(8)

Table XI.1

Borrowings and the Submorphemic Patterns They Match
(continued)

Source	Form	Definition (in Indon.)	LS	Definition	RS	Definition
Arabic	*paham*	'understand, know'			*-am*	'light'(9)
"	*hormat*	'honor, respect, regards, homage'			*-at*	'high'(10)
Indic	*genta*	'bell'	*k!e(n)t-*	'strike'		
"	*keluarga*	'family'	*k!v!l-*	'together'(11)		
"	*gula*(12)	'sugar'	"	"		
"	*galagala*(13)	'mixture of dammar and pitch for caulking'	"	"		
"	*gergaji*(14)	'a saw'	*k!v!r-*	'grind, scratch'		
"	*acar*	'pickles'			*-ar*	'fluid'
European	*kelip*	'paperclip'	*k!v!l-*	'CAUSE to be together'(15)		
"	*kelas*	'class (school)'	"	"(16)		
"	*gelas*	'glass (for drinking)'	"	'light// dark'(17)		
"	*kerus*	'crush (a drink)'	*k!v!r-*	'crush, grind'(18)		
"	*keritik*	'criticism'	"	'crush, grind' (INTERRELATING IS TOUCHING)	*-ik*	'sharp'(19)
"	*belau*	'blue, glitter'	*be/e/al-*	'light// dark'		
"	*dokar*	'dogcart'			*-ar*	'FOR move'
"	*senapan*	'rifle'			*-ap*	'give out emit'(20)
"	*kerenyam*	'geranium'			*-am*	'light// dark'(21)
"	*seperai*	'sheet, bedspread'			*-ai*	'thin: plane'(22)
"	*minus*	'deprived, impoverished (e.g. area)'			*-us*	'thin'(23)
"	*menit*	'minute'			*-it*	'small'(24)
"	*panik*	'panic'			*-ik*	'disorderly, mixid up'(25)

[1] Cf. indigenous *gempar* 'be in an uproar or commotion, sensation', *onar 1* 'noisy'.

[2] The Persian form is *shalwar*.

[3] The metaphor here is PASSION IS HEAT. It is interesting how the borrowed *gairah* lines up with a non-metaphorical member of this set: *gerah* 'stifling hot'.

[4] Again the metaphor theme: SPIRITUAL POWER IS PHYSICAL POWER. Cf. indigenous *kuat* 'strong'. Other Arabic borrowings in this set are: *bakat 2* 'talent, faculty', *salat* 'five obligatory prayers', *sunat* 'circumcision, meritorious deeds', *tirakat* 'lead an ascetic religious life'. Many Arabic borrowings ending in *-at* are borrowings based on the feminine plural form *-āt*.

[5] The metaphor is SIMILARITY IS CONTIGUITY: AGREEMENT IS CONTIGUITY. There are many examples in this category: *manat* 'firm and permanent agreement', *pakat* 'agreement, discussion', etc. Particularly interesting is the lining up of borrowed *serikat* 'united, union, league' and native *terikat* 'bound, tied, connected'. Certain other Arabic borrowings, such as *hadat* 'council' and *rakyat* 'people, populace' pattern as non-metaphorical instances of the same submorphemic set.

[6] The metaphor here is POWER IS UP & SUBMISSION IS BOWING. Some indigenous examples of *-u!k* are *tunduk* 'submit, bow, obey' and *tekuk* 'bent, crumpled, fold, bend (knees), defeat, surrender'.

[7] The metaphor here is INTENSITY IS SHARPNESS. Cf. *bidik* 'to peer, to aim', *telik* 'perspicacious, spy on'.

[8] The metaphor here is VIRTUE IS LIGHT//VICE IS DARKNESS. Indigenous *hitam* 'black, dark' is used in this metaphorical sense; e.g. *menghitamkan nama* 'to blacken someone's name'.

[9] The metaphor here is similar: KNOWLEDGE IS LIGHT. The Arabic *ilham* 'divine inspiration' may fit the same set. Cf. native *gerenyam* 'twinkle'.

[10] The metaphor here is IMPORTANCE/VALUE IS UP. Another borrowing in this metaphorical set is *ningrat* 'aristocracy'. Native roots not involving the metaphor are: *angkat* 'lift, raise', *pangkat* 'rank, floor, step, platform', *tingkat* 'floor, class, rung, level, phase' and *panjat* 'climb'.

[11] Cf. indigenous *kelompok* 'cluster, group, bunch'.

[12] The Sanskrit form is *gud.a*. The change from retroflex *d.* to *l* in Indonesian is common (also seen in Indonesian *telaga*).

[13] Example from Wolf (1976:365). The Sanskrit original is the non-reduplicated *gala* 'resin'.

[14] The Sanskrit form of the word is *krakacha*. Since the voiceless velar form of the LS has the same semantics as the voiced, the voicing of the initial consonant cannot be explained submorphemically.

[15] Cf. indigenous *keling* 'rivet'.

[16] Cf. indigenous *kelompok*.

[17] Cf. indigenous *gilap* 'shine brightly'.

[18] Cf. indigenous *kerdak* 'dregs, sediment'.

[19] There is an indigenous root *keritik* 'cackle'. In addition, it is also possible that some speakers might see some relation via infixation between borrowed *keritik* 'criticism' and native *kitik* 'tickle'. The Arabic borrowing *pacik* 'criminal, crazy' may fit in here also.

[20] Cf. indigenous *asap* 'smoke, steam', *malap* 'dim, smoldering', *meruap* 'to steam, to bubble'. Note that the *-an* could be interpreted quite naturally as the indigenous nominal suffix.

[21] Among the native members of this set, *gerenyam* 'twinkle' is phonemically close, and borrowed *linggam* 'red lead' suggests the same color.

[22] Cf. indigenous *helai* 'sheet, leaf', *selampai* 'scarf, sling over the shoulder'.

[23] Cf. indigenous *tandus* 'barren (land)'. The metaphor is SCARCITY IS THINNESS.

[24] The metaphor is TIME IS SPACE. Cf. *sedikit* 'a little bit', *sekubit* 'a tiny bit', *rawit* 'small, fine'.

[25] A number of indigenous freezes comprise the core of this group: e.g. *porak-parik* 'a mess, in disorder'.

ship.

In Indonesian as well, the line between borrowing and non-borrowing blurs. Gonda (1973:556-561) talks about the blending of the indigenous *bujang* 'bachelor' and Sanskrit *bujangga* 'scholar', a case which is especially interesting since it was going on at a time when, according to Gonda, Sanskrit-loving Javanese writers were dressing up the indigenous *tulang* 'bone' as *tulangga*.[2]

Even though I am convinced of the validity of submorphemic groups which include roots both borrowed and native, I have omitted some semantically compatible borrowings from Appendix XVI, so that these roots will not be stumbling blocks for those who find this assumption unpalatable. I have done this especially when the root is conspicuously foreign in its phonemic structure.

Table XI.1 shows a number of borrowings from various languages into Indonesian, each of which fits nicely into some submorphemic pattern, without having undergone the kind of submorphemic modification of its phonemic shape which we saw with certain Sanskrit borrowings in Chapter 8.

Notes:

[1] I bothered to put quote-marks around "coincidence", because I do not want to rule out the untestable hypothesis that submorphemic patterns play a screening role in the borrowing process.

[2] Sometimes it is difficult to tell when an item is borrowed. Gonda calls *malas* and *pangkat* borrowings from Sanskrit, although other prominent Austronesianists consider them indigenous.

APPENDIX XII

VARIOUS PARSING SYSTEMS AT WORK IN INDONESIAN FREEZES

My goals in this appendix are twofold: first, I want to appeal to freezes (pairs of words occurring in a frozen order, term from Cooper and Ross, 1975) as a kind of evidence for the reality of submorphemes.[1] Second, I want to give more evidence for a view stated in Chapter 1, Section 1.3.3, that various different parsing systems or interlexemic coherence systems can coexist in the minds of speakers, and need not be thought of as mutually exclusive.

The underlying thinking is as follows: here is a pair of words that the speakers of the language have institutionalized as a pair (by freezing them together). If they share both a form and a meaning, then we have some base for claiming a special status for that form-meaning composite. Bolinger (1950:131) talks about expressions like *shiver and shake* as evidence for the use of the assonance as a coherence device. The literature on freezes as such begins, to my knowledge, with Cooper and Ross (1975); cf. Ross (1976, 1977, 1979). It may be helpful to distinguish two kinds of freezes. If both elements in the freeze have a life of their own, as they always do when the two are linked with 'and', and sometimes do even when there is no link, such a freeze can be called a "doublet". If one element of the freeze has no life (or little life; that is, extremely limited distribution) outside of the freeze, it can be called by the term "Siamese words" (after Cooper and Ross, 1975).

My overall impression of Indonesian freezes is that although the freezes are just as frozen as in English, the freezing patterns are not so frozen as in English.[2] Cooper and Ross (1975) set up the principles below for the ordering of elements in a freeze. Among their ordering principles was a phonological law, that less sound precedes more sound There are seven relevant subcases, according to which the first word in the freeze is the one with one of the following characteristics (subcases of the phonological law):

1) fewer syllables: *jot and tittle, bits and pieces, hot and heavy, nook and cranny, stuff and nonsense, kit and caboodle, rough and ready, fine and dandy.*
2) a short or lax vowel (as opposed to a long or tense vowel, or diphthong): *trick or treat, stress and strain, hem and haw, touch and go, betwixt and between.*
3) a vowel of shorter inherent duration (*i<u<(o<e)<a*): *pitter-patter, dribs and drabs, riffraff, criss-cross, flip-flop, spic and span, oohs and ahs.*
4) fewer initial consonants: *fair and square, high and dry, helter-skelter, sea and ski, itsy-bitsy, nitty-gritty, aches and pains.*
5) fewer final consonants: *odds and ends, safe and sound, toss and turn, free and clear.*
6) less obstruent initial consonant (glides<liquids<nasals<spirants<stops): *huff and puff, wear and tear, lovey-dovey, super-duper, mumbo-jumbo, willy-nilly.*
7) more obstruent final consonant: *kith and kin, push and pull.*

However, these "laws" are obeyed and flaunted with nearly equal frequency by Indonesian freezes. We will see this in the chart below.[3]

The best study of Indonesian freezes I know of is Stevens (1983).[4] The data is limited to those freezes where only the vowels change; but that set accounts for the majority. Stevens finds the following patterns:

1) In general, if the first element of the freeze contains a contrastive vowel with the value *alpha low*, then the second element will have *minus alpha low*. In Indonesian, this means alternation between *a* and other vowels (chiefly *i* and *u*, but also *é* and *o*), leaving schwa unaffected.[5]
2) If one of the contrastive vowels is *a*, then that vowel's counterpart will be *i* if the "nonsense element" is on the right, and *u* if the "nonsense element" is on the left. Examples: *gerak* 'move'/*gerak-gerik* 'one's every move'; *derap*/*derup-derap*.[6]

Concerning the various vowel-alternation patterns, we see that the data here are governed by the following rules:

a) a vowel-alternation freeze must have *a* as one of its contrasting vowels, and
b) the first contrasting vowel of the freeze cannot be *i*.

As was mentioned in Chapter 1, a freeze can provide a kind of indirect support for the idea that roots have meaningful (or at least, "parsable") parts. The table that is appended will group a number of freezes according to the type of phonemic overlap involved. In Table XII.1, *o/u-a//a-i* represents a pattern of vowels in which the second and third vowels are both *a*, the last is *i*, and the first is a back rounded vowel: either *o* or *u*.

Besides the phonological principles for ordering of elements in a freeze, Cooper and Ross posited what they called pragmatic and semantic rules. First, a pragmatic (or speaker-dependent) "law", that favored precedes unfavored (*the Harvard-Yale Game* vs. *the Yale-Harvard Game*). I will not be looking at cases in Indonesian where these first two rules are relevant. Third, they posited a semantic law that unmarked precedes marked. The subcases are:

Table XII.1

Kinds of
Phonemic Overlap
in Freezes

Relation Between Two Constituents	Item	Meaning of First Constituent	Meaning of Second Constituent	Meaning of Whole
"Ablaut": *o/u-a//a-i*	*bolak-balik*	?	'return, reverse'	'to and fro, frequently, contradictory, to go up and down'
	cobak-cabik	?	'torn, snagged'	'in tatters'
	colang-caling	?	?	'in disorder'
	compang-camping	?	'in rags, tattered'	'in rags and tatters'
	congkar-cangkir	?	'spur (of a bird)'	'protruding everywhere'
	gonta-ganti	?	'change, replace'	'mutual, changing repeatedly'
	jongkar-jangkir	?	?	'sticking out right and left'
	jongkat-jangkit	?	'spread (disease)??'	'wobble, bob up and down'
	kolang-kaling 1	?	?	'up and down movement'
	kolang-kaling 2	?	?	'sugar palm fruit'
	komat-kamit	?	?	'mumbling, with moving lips'
	kontal-kantil	?	?	'to dangle'

Table XII.1

Kinds of
Phonemic Overlap
in Freezes
(continued)

Relation Between Two Consti-tuents	Item	Meaning of First Constituent	Meaning of Second Constituent	Meaning of Whole
	kontang-kanting	?	?	'to dangle'
	korat-karit	?	?	'dislocated'
	kosak-kasik	?	?	'fidgeting'
	kucar-kacir	?	?	'in disorder (e.g. flee, scatter)'
	kupat-kapit	?	'pinched, close together, jammed, stuck, between two things (??)'	'dangling limply'
	mundar-mandir	?	?	'back and forth'
	ombang-ambing	?	'udder' (??)	'oscillate, drift, be uncertain'
	onyak-anyik	?	?	'to dawdle'
	orak-arik	'untie (??)'	'insomnia' (??)	'cabbage mixed with eggs'
	polang-paling	?	'turn, swing round'	'to whirl'
	pontang-panting	?	'dart away, fall with a thud'	'scattered, in a hurry'
	porak-parik	?	'in line, in a queue' (??)	'a mess, in disorder'

Table XII.1

Kinds of
Phonemic Overlap
in Freezes
(continued)

Relation Between Two Constituents	Item	Meaning of First Constituent	Meaning of Second Constituent	Meaning of Whole
	robak-rabik	?	'torn, tattered at the edges'	'torn in shreds'
	rombang-rambing	?	?	'tattered and torn'
	rompang-ramping	?	'slender, thin, slightly built, (me) worn at the edges'	'tattered and torn'
	ropak-rapik	?	?	'in disorder'
	sulat-salit	?	?	'irregular, jagged (teeth)'
	ubrak-abrik	?	?	'rummage in'
	urang-anting	?	'swing, dangle'	'swinging to and fro'
"Ablaut": *a//u*	*mondar-mundur*	?	'go backwards'	'go back & forth'
	asal-usul	'origin source, parentage, descent'	'nature, characteristic'	'pedigree, descent, origin, history'
	cebar-cebur	?	?	'to splash'
	celam-celum	?	?	'chase in and out of one's house without consideration for others, bang, stamp, pound'

Table XII.1

Kinds of
Phonemic Overlap
in Freezez
(continued)

Relation Between Two Consti-tuents	Item	Meaning of First Constituent	Meaning of Second Constituent	Meaning of Whole
	desas-desus	?	'rustle (of the wind)'	'rumors, whispering of voices'
	gerabak-gerubuk	to cry	?	'stomp, thump (furniture, footsteps)'
	geronggang-geronggong	?	?	'hollow'
	getak-getuk	?	?	'knocking of a butcher's cleaver on a cutting board'
	inggang-inggung	?	?	'staggering, tottering'
	jendal-jendul	?	'bump, bumpy'	'bumpy'
	jenggar-jenggur	?	?	'overgrown, exceptionally big for one's age'
	kelak-keluk	'later' (??)	'turn, curve'	'curves'
	kerak-keruk	'crust' (??)	'scrape, dredge'	'crack'
	kerang-kerung	'shell, oyster, clam, mussel, (REDUP.) loose shells on a path'	'concave, hollow, hollowed out'	'clatter (e.g. dishes)'
	legak-legok	?	?	'uneven'
	lekak-lekuk	?	'hollow, dented'	'bumpy'

Table XII.1

Kinds of
Phonemic Overlap
in Freezes
(continued)

Relation Between Two Constituents	Item	Meaning of First Constituent	Meaning of Second Constituent	Meaning of Whole
	piat-piut	?	'descendant fifth removed'	'descendants'
"Ablaut": *a//i*	*corat-corèt*	?	?	'rough draft'
	kecomak-kecimik	?	?	'to put too much in one's mouth'
	keropas-keropis	?	?	'small articles, articles of no importance'
	polang-polèng	?	?	'checkered'
	cengar-cengir	?	?	'to cry hard'
	teka-teki	?	?	'riddle, puzzle'
	dansa-dansi	'Western-style dancing'	?	'dancing'
	kemak-kemik	?	'dented' (??)	'to mumble'
	kenyat-kenyit	?	'wink'	'pulsating, rising and falling'
	kesap-kesip	?	'blink (eyes)'	'blinking (eyes)'
	mercak-mercik	?	?	'rustling of water'
	unggat-unggit	?	?	'to move up and down'

Table XII.1

Kinds of
Phonemic Overlap
in Freezes
(continued)

Relation Between Two Constituents	Item	Meaning of First Constituent	Meaning of Second Constituent	Meaning of Whole
"Ablaut": *u//a*	*huru-hara*	?	?	'hue and cry, upset'
	celung-celang	?	'to stare glassily (??)'	'to jingle'
	derup-derap	?	'crackle, creak, trot, rattle, rap'	'sound of many footsteps'
	geruk-gerak 1	?	'move, spasm (??)'	'thunder'
	geruk-gerak 2	?	'move, spasm'	'sound of tables scraping across the floor'
	kecuh-kecah	?	?	'make/raise a fuss'
	kelusuh-kelasah	?	?	'troubled, fitful (sleep)'
	gunung-ganang	mountain	?	'lots of mountains'
	lekup-lekap	?	'to stick, fasten, attach (??)'	'the sound of creaking joints'
	runau-randa	?	'widow (?)'	'to go around carrying all one's possessions'

Table XII.1

Kinds of
Phonemic Overlap
in Freezes
(continued)

Relation Between Two Constituents	Item	Meaning of First Constituent	Meaning of Second Constituent	Meaning of Whole
C/VCVC	*saka-baka*	?	'eternal, lasting, hereditary'	'traditions, heirlooms'
	cakal-bakal	?	'raw material, future, prospective, candidate, for, (*meN*) plan, design'	'founder of a Javanese village'
	cangkih-mangkih	?	?	'sticking out in all directions'
	kelésèh-pésèh	?	?	'to speak Dutch'
	kelut-melut	?	?	'commotion, confusion, complicated, slump, depression'
	saka-baka	?	'eternal, lasting, hereditary'	'traditions, heirlooms'
	cerai-berai	' separated, parted, divorced'	'(*meN-kan*) (REDUP.) scatter, spread'	'dispersed, scattered'
	sayur-mayur	'vegetables	?	'all k.o. vegetables'
	seluk-beluk	'curve, bend, coil, twisted, winding'	?	'details, complications, complicated, related to'
	lauk-pauk	'side dish (for rice)'	'hook (??)'	'variety of side-dishes'
	terang-benderang	'clear, bright'	?	'very clear, very bright'

Table XII.1

Kinds of
Phonemic Overlap
in Freezes
(continued)

Relation Between Two Consti-tuents	Item	Meaning of First Constituent	Meaning of Second Constituent	Meaning of Whole
LS	*belu-belai*	?	'ɪlatter, caress'	'chatter'
	celèngkang-celèngkok	?	?	'winding, bent'
	dèngkang-dèngkol	?	'bent, crooked (arms)'	'bent and bowed'
	incang-incut	?	'(*ter*) (REDUP.) crippled	
	kèrang-kèroh	?	'false, deceptive, crooked, on the sly'	'crisscross (lines), irregular (shape), rambling (house, city)'
	terusterang	'straight, continuing'	'bright, clear'	'straightforward, frank'
	kempang-kempis	?	'deflated, flat (tire), sunken (cheeks)'	'to pant'
	kɪcang-kècoh	?	'deceive, swindle, cause a commotion'	'swindle'
	ungkang-ungkit	?	'lift, raise, (REDUP.) bob up and down'	'go up and down (see-saw, rocker)'
	jalan jalur	'street, road, way'	'channel, furrow between plants'	'route'
	lènggang-lènggok	'swinging, swaying, swing one's hips'	'swaying'	'swinging and swaying'
	siap siaga	'ready, finished, attention!'	'ready, prepared'	'ready, prepared for action'

Table XII.1

Kinds of
Phonemic Overlap
in Freezes
(continued)

Relation Between Two Constituents	Item	Meaning of First Constituent	Meaning of Second Constituent	Meaning of Whole
	gelap gulita	'dark, not clear'	'?darkness'	'pitch dark'
	kering kerontang	'dry'	?	'completely dried up (e.g. creek)'
	kurus-kering	'thin, skinny'	'dry'	'thin as a rail, emaciated'
	lemah-lembut	'weak, feeble, soft, delicate, supple'	'soft, smooth, gentle, supple'	'gentle, refined'
	sorak sorai	'applause, cheering, yell'	?	'applause, cheering, yelling'
RS	*tunggang-langgang*	'upside down, steep'	?	'head over heels'
	campur-baur	'mix'	'blend'	'mix together'
	sangkut paut	'be stuck on, caught on, relate, involve, have to do with'	'closely joined, cling to adhere, bind, merge'	'closely joined, merged'
	susah payah	'trouble, worry, grief, difficulty, feeling bad'	'fatigued, tired, difficult'	'great difficulty, much effort, pains'
	pecah belah	'broken, smashed, shattered'	'cracked, split, cut in half'	'broken to pieces'

Table XII.1

Kinds of
Phonemic Overlap
in Freezes
(continued)

Relation Between Two Consti-tuents	Item	Meaning of First Constituent	Meaning of Second Constituent	Meaning of Whole
	'cantik molék'	'beautiful'	'beautiful, pretty, cute'	'very beautiful'

1) **singular before plural:** *person or persons unknown;*
2) **male before female:** *men and women, boys and girls, king and queen;*
3) **adult before child:** *child, father and son;*
4) **positive before negative:** *good or bad, win or lose, plus or minus, friend or foe, life or death;*
5) **proximal before distal:** *here and there, this and thas, now and than.*

In subsequent work, Ross (1976) grouped all of the above laws under the principle "Me first". However, in Indonesian, "Me" (the semantically unmarked element of the freeze) may occur either first or second (perhaps with equal frequency).

Table XII.2 shows the ability of Indonesian freezes to fit into either a "me first" or a "me second" pattern.

Table XII.2

Playing Both
Sides of the
Freeze:
Indonesian

	Freeze	Literal Translation	Free Translation
"Me" first	*pulang-pergi*	'go home-depart'	'round trip'
	kakak-adik	'older sibling -younger sibling'	'brothers & sisters'
"Me" second	*sana-sini*	'there-here'	'here & there'
	turun-naik	'go down-go up'	'go up & down'
	cebar-cebur	?	'splashing' around
	kecuh-kecah[1]	?	'raise a fuss'

[1]Many freezes in Indonesian seem to have a semantic element of deviance from some kind of norm, some kind of irregularity or excess.

Notes:

[1] A note on the handling of freezes in the database: the only reasonable way to handle them was to create two entries, one for each half. This splitting is reflected in the data used in Chapters 2 though 4, for instance.

[2] Uhlenbeck (1971:146) makes some claims about the ordering of the two halves of a freeze in Javanese. His proposals relate to the vowels involved.

[3] Marchand (1969:431), in his thorough treatment of freezes, mentions a pattern of high vowels preceding low vowels, but he also notes the opposite tendency in Turkish.

[4] Stevens also treats the semantics of freezes, noting that unlike other forms of reduplication, they do not tend to encode similarity. The semantic categories commonly represented by Indonesian freezes are: repeated sounds, alternating movement, plurality, and "being wrong in a plural way", e.g. being messy, torn, disorderly, too fast, and so on.

[5] With some exceptions, like *pekik-pekuk* 'screams'.

[6] Stevens posits other principles related to a) whether the final syllable of the head word is open, and b) whether the two vowels of the head word are identical, but without access to the published version of the paper I cannot at this time determine what those principles are. Examples: *basa* 'language, culture'/*basa-basi* 'customs'; *dansa* 'dance'/ *dansa-dansi* 'all kinds of dances'; *mandi* 'bathe/*mandi-manda* 'bathe'; *liku* 'bend, curve'/ *lika-liku* 'ins and outs'; *raba* 'rub, fondle'/ *rubu-raba* 'grope around'.

APPENDIX XIII

SUBMORPHEMIC COHESION STRATEGIES IN VARIOUS KINDS OF WORDPLAY

XIII.0 Introduction

This appendix, which because of time and space limitations must remain programmatic, is a survey of various kinds of patterned linguistic behavior in which native speakers seem to use submorphemic patterns as a cohesion strategy in such forms of verbal play and art as poetry and proverbs.[1]

XIII.1 Submorphemic Patterns as a Cohesion Device in a Malay Quatrain

Bolinger (1950:136) has written:

> "From long practice in matching and cultivating morphemes for associative effects, the poet, who knows almost instinctively that *rasp* is a rougher word than *file*, can give no little to the linguist where phonesthemes are concerned."[2]

My intention here is to show how submorphemes can be used as *one system* (note: not the only system!) that reflects or carries part of the meaning of a poem. Before jumping right in, let me signal clearly that this represents a change of method in this study, as compared with what has gone before. Thus far in this study we have been discussing form-meaning composites that are true across the language (the lexicon) in general. Now we turn to the examination of sound-meaning correlations unique to a given text. So we are moving to the application of submorphemic theory, as it relates to one particular text at a time.[3]

Wilkinson and Winstedt (1923:3) write:

> "One of the most important objects of Malay research is to enable those who have to do with the Malay to comprehend his facility for ideas and his range of passion. No one would attempt to consider the mentality of the Englishman without studying his literature, of the Scot without studying Burns; and no one can estimate the mental scope of the Malay without an understanding of the *pantun*, the love verse and lampoon of his race."

Pantuns are traditional Malay quatrains, usually with about nine syllables per line and an a-b-a-b rhyme scheme. Typically the first two lines give a picture of something in nature or some cultural script, while the second two lines relate this picture to some aspect of a relationship between the speaker and a friend, lover or other associate. Pantuns are apparently useful things to have in one's repertoire on certain occasions: for marriage proposals, banquets, arguments, vituperation, and so on.[4]

The *pantun* for which we offer one possible submorphemic analysis is the following widely known verse:

Malam ini bertanam jagung;
Malam ésok bertanam serai.
Malam ini kita berkampung;
Malam ésok kita bercerai.
'Tonight we plant corn;
Tomorrow night we plant lemongrass.
Tonight we're together;
Tomorrow night, we go our separate ways.'

In the pantun I have analyzed, then, we come up with the submorphemic structure shown in Table XIII.1. In each of the two rhyming pairs of lines, we find a *tension* between homophonous RS's. These patterns, which underline the main themes of the poem, are displayed in Table XIII.1. Thus we see an intricate playing of homophones off against each other to form a semantic network.[5]

Table XIII.1

Submorphemic Structure of a *Pantun*

	First riming pairs: Initial state. (Submorphemes: Stability.)	Second riming pair: Subsequent state. (Submorphemes: Instability.)
First half: Plants. (Submorphemes: Shape and consistency)	jag-*ung* 'long, rigid'	ser-*ai* 'thin'
Second half: Human relation. (Submorphemes: Arrangement.)	kamp-*ung* 'together'	cer-*ai* 'apart'

Now, let me hasten to explain what it is that I am *not* claiming. I am not claiming that the above table explains the pantun. I am not saying that it replaces the pantun, or takes into account all the devices that contribute to its overal effect. (Moreover I do not believe that the totality of any good literary work's effect can be equated to the sum of its devices or structures in a formalist critic's sense.)[6] I am not saying that the pattern laid out above is the most central or significant system of coherence in the poem. It is simply another structural aspect that parallels the poem's overall meaning. In fact, it would not surprise me if there were quatrains for which a submorphemic analysis

would be completely missing the point: whose key lay elsewhere, say, in patterns of affixation. At this point I wish only to illustrate a technique, not to say that it is the most important tool in the literary critic's toolbox.[7]

XIII.2 Proverbs, Ads, Neologisms and Comic Books

Here I will look at kinds of behavior other than self-conscious poetry in which people use language with a heightened awareness or exploitation of its sound as a coherence principle.[8]

One impression I have of *proverbs* is that, like the pantun studied above, they seem to put submorphemes to work in the same sort of way.[9] Consider this proverb, which is used to remind someone that the situation at hand involves two very different kinds of people who, according to their nature, are bound to act very differently: *Enggang sama enggang, pipit sama pipit* 'Hornbills with hornbills, sparrows with sparrows.' The crucial contrast in the proverb comes out in the RS's as well: *-ang* 'extended, long' vs. *-it* 'small'. This is especially appropriate since the social difference being indicated is typically one of rank (as when a person is faced with an invitation to a social gathering of people of very different rank). We find in another proverb an exploitation of submorphemes similar to that in *Malam ini bertanam jagung:* a crucial semantic opposition expressed by a pair of homophonous submorphemes. *Raja adil raja disembah,/Raja zalim raja disanggah.* 'A just king is honored,/A tyrannical king is defied.' What is of interest to us here is the ending of each line. The first line ends with *-ah* 'low' (the image is of someone bowing down to pay homage), whereas the second ends with *-ah* 'break' (metaphor RELATIONSHIPS ARE OBJECTS).

Regarding other kinds of wordplay such as *advertisements* and form-conscious use of language in ordinary conversation, I have seen rhyming (or metathesis) in ads, but none that seems to appeal strongly to submorpheme-play.[10] Examples: *Suara Merdeka—terbesar dan tersebar* 'Suara Merdeka ('The Voice of Freedom')—the biggest and bestdistributed'; *Air Mancur—paling manjur* 'Air Mancur—the most effective'. The first is an ad for a newspaper, the second for a brand of herbal medicine.

That people seem to use submorphemes as a strategy in storing vocabulary is apparent when one instance of a submorpheme is used in defining another. I have observed this in such cases as the following. Pak Sri Joko Raharjo defined *jengking* 'scorpion' as follows: *Jengking itu serangga yang...kalau jengking itu mau menyengat, ya, dia seperti orang mau berjongkok* 'A scorpion is an insect that...if a scorpion is about to sting you, he does like a person squatting' (with appropriate hand-gesture). What I have in mind here is the use of one *jv!ngk-* word to define or describe another.[11]

Neologisms, as a phenomenon showing the use of submorphemic patterns, include the Indonesian way of abbreviating phrases (usually noun compounds) by choosing pieces of constituent words. My idea is that submorphemic transparency may somehow be a factor in the choice of which syllable to use to represent a given word. One of my teachers in Java pointed out to me that it is by no means always the first or always the last syllable. He said the pieces are chosen from the original words so as the resulting product sound as "nice" as possible. Could it be that submorphemic structure has at least partial influence on what sounds "nice"?

Both the bureaucracy and the ordinary people of Indonesia seem to delight in forming such abbreviations. Most adults in the country, apparently, know how to at least *try* to decipher a new one, but sometimes even they must throw up their hands in despair as they face the hundreds of abbreviations for government programs and so on.

Of course, this presupposes that the phonemes chosen as the abbreviation of a particular word will be a continuous string from that word, which is usually the case: *han* for *pertahanan* 'defense', *dik* for *pendidikan* 'education', *pus* for *pusat* 'center', and the amazing *wakuncar* for *waktu kunjung pacar* 'the time for a date with one's girlfriend'.[12] However, Pak Joko has talked about a kind of abbreviation called *wancah*, in which, for instance, Javanese *saking* 'from' would become not *king* but *sing*. Discontinuity is not the norm in *wancah*, though. Other examples would be: *nyangdi* from *menyang endi*, *sondono* from *rasa sendono*.[13]

Although I believe the term "onomatopoeia" is often used as a garbage can or way of pretending to explain, I think it is an appropriate label for representations of sounds such as one finds in *comic books* (e.g. *splat!*, *ka-plow!*). I hasten to add that even these are language specific and are related to submorphemic structures, as I will proceed to show.

In certain of these comicbook onomatopoeia, I find corroboration for submorphemes I have posited. See Table XIII.2.

Other examples of monosyllabic onomatopoeic roots -this time from Echols and Shadilly—which line up with RS's are the following. The monosyllables *bam 2* and *dam 2* 'sound of a big drum' as well as *jam* 'hour, clock, o'clock' pattern with the aural RS *-am* (e.g. *lantam* 'loud, clear, shrill, strident, blast forth' and *gerdam* 'to fall with a thud'). The monosyllable *sau* 'rustling sound' pertains to *-au* 'be distributed or dissolved', of which some aural examples are *lesau* 'rustling noise', *parau* 'hoarse', *rincau* 'chatter, twitter'. *Das* 'a shot, bang of a gun' is related to *-as* 'strike', with the Levi extension MADE BY (AURAL: BE/BE LIKE SOUND MADE BY). Similarly, *tang* 'sound of falling metal' lines up with *-ang* 'strike', and *tar* 'sound of snapping whip' with the synonymous *-ar* 'strike', by means of the same Levi extension.

Table XIII.2

Evidence for Submorphemes
in Comic-book Onomatopoeia[1]

Form	Sound Denoted	Submorpheme	Submorphemic Definition
crak	arrow hitting rock	*-ak*	'cut, strike,: strike on surface'
brak	door closing suddenly & tightly	*-ak*	'cut, strike,: strike on surface'
tar/thar	magic ring releasing silver ray with explosive power	*-ar*	'strike' or 'move' or 'flow'
klik	knife breaking/ forcing/prying lock off door	*-ik*	'USE sharp' or 'sharp' (HIGH PITCH IS SHARPNESS)
cras	sword severing hand/snake's head	*-as*	'break, crush, cut, strike'
kreks	sword swishing through air	*k!v!r-*	'MADE BY (aural..) friction (crush, grind)'
krep	demon-hand grabbing foot	*k!v!r-*	(same)

[1] My predecessor, Alisjahbana (1950:7-11), who is certainly a more dignified source than comic books for the idea that submorphemes show up in onomatopoeic words, gives examples like the following (remembering he is arguing for a *-CVC* unit, unlike me): *sir, sur, tar, gar, dor, cup.*

Notes:

[1] Experimental work might also show how native speakers have stored and use submorphemic patterns. (Bolinger (1950:123) included some very informal "experimentation" in his work on phonesthemes. He asked an introductory linguistics class questions like: "Which of the following would you guess to mean 'sinister headgear'? *toque, cowl, wimple*" 15 out of 20 students—in spite of unfamiliarity with the words in question—answered with *cowl*, which Bolinger attributes to the rime *-owl* 'sinister' as in *owl, prowl, foul, scowl, growl, howl.*)

Although I do not think this present study is dependent for its validity on such future research, I would like to briefly describe some ways this experiment might be arranged. I am assuming a multiple-choice format would be best. There are two directions to be tested: from form to meaning, and from meaning to form. In the first case, the subject might be presented with a form which (a) contains submorphemes for which there is a fairly clear and unambiguous analysis, and (b) whose submorphemes are compatible semantically, and (c) whose meaning is not familiar to the native speaker by conventional means, either because the form is invented by the experimenter, or because it is archaic (or from another dialect). The subject's task would then be to choose one of say, four meanings offered on the sheet. Another option would be to have the subject rank the four for degree of "fit", rather than to simply choose one. If the test was done in the other direction, from meaning to form, the task would be reversed. The subject would be presented with a hypothetical definition, and would have to choose (or rank) the best form to match that meaning. Details such as the choice of some kind of distractors (for which random response is predicted) could be worked out later. This sketch will suffice for now.

[2] Are there other types of people who show heightened awareness of submorphemic

patterns? For example, do children depend on them more, since they have to guess at new vocabulary more often? Do adults perceive them more, since they are normally familiar with more instances of a given submorpheme ?

A related question: Is the use of submorphemic patterns as a cohesion device more prominent in certain types of discourse, for instance, is it more prominent as an organizing principle in poetry than in prose?

3 In making this claim I am partaking of the tradition of structuralist poetics, who, whatever their faults, have shown more systematically than any school of literary criticism before them how a poet uses such "materials" as the grammar and phonology of a poem to build structures that contribute to a poem's effect. "In poetry, any conspicuous similarity in sound is evaluated in respect to similarity and/or dissimilarity in meaning," writes Jakobson (1960:373-374). To this, I add Nabokov's (1975) suggestion that the best rimes are those that combine the greatest similarity of sound with the greatest dissimilarity of sense. Jakobson, in his programmatic (1960) work on this topic as well as in his own analyses of texts (e.g. Jakobson, 1975) has looked at phonemic and grammatical patterns in poetry. Other works in this tradition are Matejka and Pomorska (1971), Culler (1975), Chatman (1973), McCune (1977). A sample of the earlier, traditional view of sound symbolism in poetry is Ingalls (1949), who talks about "chromatism" and "tone color" in poetry.

4 The first two lines, for which the Indonesian term is *sampiran* (the same word is used for a peg on which clothes are hung), correspond to what Becker calls "speaking the past", while the last two "speak the present". In this sense the genre really is a "pontoon" or bridge for connecting new situations with traditional values. Of course, the situation in which the pantun is uttered is a third layer, of even greater immediacy.

5 If I were to extend this kind of work to modern poetry, I might select Sutardji Calzoum Bachri as a place to start, since I know he shows a keen awareness of sound. This shows up in a kind of extreme "speaking the present" where sounds are used "for their own sake", in which case the number of dictionary-words in the poems may diminish to zero. One interesting sample of submorphemic homophones in his work is the set of three occurrences of the RS *-ah* in this line from the book "Running Amok": *meraung merambah barah darahku* 'it roars it swells it sweeps things from its path, my blood does'. The first instance *merambah* 'sweeps things from its path' is an instance of the submorpheme *-ah* 'break; grind; cut', whereas the next two cases are members of *-ah* 'wet; moist'. One other poem that I think plays a great deal with homophonous submorphemes is Moh. Salleh's "Bomoh" ("Wizard"), which has quite a preponderance *-am*'s.

Of course, one can also find occurrences of the same submorpheme used in rhyme or alliteration. Thass-Thienemann (1968:174) quotes Alexander Pope's "An Essay on Criticism": "While they ring round the same unvaried chimes, With sure returns of still expected rhymes....If crystal streams 'with pleasing murmurs creep', The reader's threatened, not in vain, with 'sleep'." It may be that dull rhymes in poetry—of the *moon-June* sort—are those which juxtapose members of the same submorphemic set.

6 Probably I should make explicit an assumption of mine: that a given system of linguistic coherence can obtain in a literary work (or any text) without the sender or the receiver being consciously aware of it. That is, I am not claiming that pantun-makers consciously manipulate submorphemes. For a phenomena to be unconscious does not mean it is insignificant; in fact, the reverse is often true.

7 In fact, some of the traditional genres in Java are based on a rhyme-scheme not conducive to alligning submorphemes. In the Mocopat form, it was the second vowel (regardless of consonants) that counted in defining rhyme.

8 Not only people. In the first chapter of the book of the prophet Jeremiah, we read that God uses a kind of pun in drawing Jeremiah's attention to the condition of Israel. "What do you see?" "A rod of almond (*shaqed*)." "You have seen well, for I am watching (*shoqed*) my people."

9 Some who have written on proverbs and related matters are Wilkinson (1907), Shellabear (1906), and Dussek (1918). The submorphemes may not always underscore the conceptual structure of the text so clearly as in the "hornbill" example, but at least it seems that for one reason or another, proverbs use words in which the submorphemic structure is quite transparent. For instance, in the following proverb, out of the eight "halves" of the four content words involved, six have a clear analysis according to the system proposed in this study: *Sekali air pasang, sekali pasir berubah* 'When the tide turns, the sand moves.' (Used when, for example, a country finds itself changing under the influence of a new president, or a department acquires a new chairman.)

Simin, p.c., has also mentioned this feeling that the language of proverbs represents some kind of indigenous core.

10 One form of wordplay I have not dealt with here is dreaming. Note what Thass-Thienemann (1968:185) writes:

> "The dreamer...performs the task which etymologists often fail to do... In the verbal form he rediscovers the living myth which has been lost from everyday language."

11 In a similar vein, I remember that a friend of ours asked us at our last Bible study meeting together to give *kesan dan pesan* 'impressions and instructions (or comments)'. Although this pair is not listed in the dic-

tionary, it is one of many pairs where the first item suggest the second, on the basis of some similarity of sound and sense.

Another form of popular metalinguistic exercise involving sound-sense patterns, although not usually LS or RS-type submorphemes, is *jarwa dhosok*. This is a Javanese term meaning 'forced etymology'. (Although the examples I will give are modern sounding, and rather frivolous into the bargain, I have heard that originally *jarwa dhosok* had an important and respected role in the shadow-play, where it bridged the gap between the Indian world of the story's origin and the world of the spectators.) Some examples of *jarwa dhosok*, based on Javanese rather than Indonesian, and supplied by Pak Sri Joko Raharjo, are the following: *cangkir* 'cup', analyzed as being derived from the last syllables of the words *nyencang pikir* 'attracting thoughts', *guru* 'teacher', analyzed as being derived from the last syllables of the words *minggu turu* 'Sunday (he) sleeps'.

12 Other data of a popular nature are *cersil* 'kungfu story', (from *cerita silat*) and *gersang*. The latter is listed in the standard dictionaries as 'barren'. But in the slang of Jakarta youth, according to Bimo (1981), it means 'fresh and exciting', from *segar merangsang*.

The importance of slang in submorphemic analysis has not gotten the treatment it deserves in this study (see, however, a brief treatment in Chapter 8). Thass-Thienemann (1968:338) talks about the importance of slang, in a quotation that may be compared with Gonda's words on a similar subject, cited in Chapter 8.

> "The vocabulary of colloquial language is colored through and through by such descriptive terms. The more slangish the style of expression, the greater is the influx of descriptive sound symbolism. The normal adult mind separates the sound pattern from the meaning and keeps the proper distance between sound and meaning, yet the regressive colloquialisms of infantile language, in searching for stronger effects, tends to reinforce the meaning by the sound."

13 An analogous process in one subculture of American society (for formation of abbreviations that begin to be used as ordinary words) is the use of prefixed forms in computer work. Consider, for instance, the terms *scards* and *sprint*, used in the world of the Michigan Terminal System. In both cases, the initial consonant clusters are pronounced as clusters, even though historically the terms are derived from *systemcards* and *systemprint*. Can one then expect some kind of new semantic pattern to begin to crystallize around these nuclei (*sp-*, *sk-*)? If this sounds farfetched, bear in mind that the word *blimp*, even though it was created in a similar way (from *b-limp*, 'limp vehicle type B'), patterns beautifully with the various *bl-* words having to do with 'expansion' or 'fluid'.

APPENDIX XIV

SOME TENTATIVE CROSS-LINGUISTIC CONJECTURES

XIV.0 Introduction

This appendix is concerned with comparisons of submorphemic systems between Indonesian and other languages. It has three major parts. In the first, we will consider various kinds of literature related to the comparison of languages that are not normally considered to be genetically related. The second part presents various examples of semantic isomorphism between the submorphemes of Indonesian and those of three unrelated languages: English, Russian, and Warao, an indigenous language of Venezuela. Finally, we will look at an even more remarkable sort of similarities of both sound and sense between certain Indonesian and certain English submorphemes.

XIV.1 Literature on Cross-lingual Comparisons

One important body of literature on cross-lingual comparisons is that which has a more-or-less *Whorfian* outlook. A consideration of this literature will touch on two important questions related to the issue of crosslingual comparisons at the submorphemic level:

1) Is all cognition languageful, or is there thought independent of language?
2) Is all perception languageful, or is there perception independent of language?

Is thought anterior to language, or inseparable from language? If one believes that thought is free-standing from language, then the study of meaning as distinct from use will strike one as reasonable. If, on the other hand, one sees language and thought as a continuous whole, then one is likely to hold that "meaning" has no reality apart from use. Beneveniste (1973: 63) writes on this subject:

> "It is the nature of language to give rise to two illusions of opposite meaning: being learnable, consisting of an always limited number of elements, language gives the impression of being only one of the interpreters possible for thought, while thought, being free, autarchical and individual, uses language as its instrument. As a matter of fact, whoever tries to grasp the proper framework of thought encounters only the categories of language. The other illusion is opposite. The fact that language is an ordered totality and that it reveals a plan prompts one to look in the formal system of language for the reflection of a 'logic' presumably inherent in the mind and hence exterior and anterior to language. By doing this, however, one only constructs naivetes or tautologies."

Beneveniste goes on to demonstrate his claims of the identity of thought-categories with language-categories by examining the ten categories of Aristotle ("the list of a priori concepts which, according to [Aristotle] organize experience" (57)). For each of the ten he finds a linguistic equivalent; e.g. the distinction "doing/undergoing" corresponds to the active/passive distinction in the Greek language. This more Whorfian line of thinking would caution the linguist about what he is doing when he formulates universals, since the underlying categories of those universals are likely to simply be categories of European languages.

Earlier, I cited Allan as claiming, on the basis of evidence from unrelated classifier languages, that "perception is independent of language." This is an example of the sort of view that Beneveniste is challenging. However, when I say (in Section 2.4) that submorphemic schema should provide a sort of "emic map of perception", I do not think such a statement necessarily presupposes the independence of perception or of thought from language. That statement might be paraphrased without violence as follows: by studying the semantics of Indonesian submorphemes, we learn how reality is categorized by that language.

(Then of course there is the work in *universals* per se by Greenberg (1972). Since this work does not deal too much explicitly with semantics, I will just mention two works that do: Ullmann (1963) and Berlin and Kay (1969).)

XIV.2 Semantic Isomorphisms Between Indonesian and Unrelated Languages

When we look at submorphemic similarities between Indonesian and any other language, we have in mind two basic kinds: either semantic similarities, where a given Indonesian and a given English submorpheme denote the same thing, or phonemic-semantic similarities, where both form and meaning are alike.[2] It may be appropriate to expect more isomorphisms of these kinds at the submorphemic level, since it seems we are focusing on aspects of language more rooted in what all culture groups share by virtue of their humanity: perceptions of shape, etc. (that is, mental activities that might be called more functional than symbolic).[3] It appears that the kinds of meaning handled by submorpheme-like means in some languages are the same (cf. Chapter 6, on kinds of meaning normal at the submorphemic level). Does this mean that ways of human perceiving are universal, or are they language-specific?[4] The answer must be that both are true. And thus, the semantic system revealed by a

language's submorphemic patterns will be both similar to and different from that of another language. However, it does look like the semantic level is a point at which languages are much more similar than they are at higher grammatical levels. This is really the strongest form of the claim that we are prepared to advance at this stage, although some of the form-meaning similarities to be discussed later do seem like some sort of separated twins.

XIV.2.1 Semantic Isomorphisms with English

We turn now to similarities between Indonesian and English such as the correlation between English *st-* and Indonesian *-ang*, both denoting rigidity. In fact the English glosses of many examples of *-ang* 'rigid' contain *st-*. What is particularly interesting to me is cases where the same metaphor theme is involved, as for instance *ketimang* 'clasp, buckle' and *staple*. The *-ang* of *ketimang* and the *st-* of *staple* both employ the metaphor theme LACK OF MOTION IS RIGIDITY.[5]

Table XIV.1

A Case of Semantic Isomorphism
Between Indonesian and English Submorphemes

Subgroup under 'Fluid'	English Example (*-end*)	Indonesian Example (*-ur*)
'flow'	*render* (fat)	*jelujur* 'baste'
'mix' (property of fluid)	*blend*	*campur, baur, lakur* 'mix'
'flexible' (property of fluid)	*bend, slender, tend, trend*	*tekur, bentur* 'bow, bend'
USING A CURVED PATH IS BENDING	*wend*	*keluyur* 'to loaf, ramble, stroll', *lantur* 'digress, divert, ramble'
LIGHT IS A FLUID	*splendor*	*pamur* 'luster'

Again and again I ask, "Does it make sense to call this coincidence?" Compare the two rhymes, Indonesian *-ur* and English *-end*, displayed in Table XIV.3.

Another case where an English LS correlates with an Indonesian RS is seen in the pairs *sky/langit* and *skin/kulit*. In each case the Indonesian root translates the English, and *sk-* 'two-dimensional, extended'[6] correlates with *-it* 'sharp, thin, small: thin: two-dimensional (plane)'.

Similarly, look at English *-ing* and Indonesian *-at*. Rhodes and Lawler define the former as 'having or using more than the normal amount of energy'; I define the latter as 'having or using energy, being strong'.[7]

XIV.2.2 Semantic Isomorphisms with Russian

Submorphemes similar to what we have seen in English and in Indonesian are also found in Russian. This is shown in the tables and examples below. The entries in the tables, and the other examples, are Russian *roots*, not lexemes or dictionary-entries, taken from Gribble (1973).[8]

Table XIV.2

Semantic Isomorphism: Russian

	-ak/-uk (-v!k) 'sound'	-av (-v!v) 'surface'	-oj/-uj (-v!j) ??
pl- 'fluid'	*plak* 'weep, cry, lament'	*plav/plov/plyv* 'swim, float, sail'	*pliuj* 'spit'
st- 'rigid, firm, erect, unmoving'	*stuk* 'knock'	*stav* 'cause to stand, put, place'	*stoj* 'stand, *-sist*'

Other examples of these submorphemes are:

a) *pl-* 'fluid': *plav* 'melt', *plesk* 'splash';
b) *st-* 'rigid, firm, erect, unmoving': *styn* 'grow cold, freeze, stiffen', *?star* 'old, ancient' (cf. also tables below);
c) *-v!k* 'sound': *zvuk* 'sound', *rek/rëk* 'speak, say, name', *prëk* 'reproach', *krik* 'shout', *klik* 'call, shout', *?mëk* 'hint, indicate', *?kruk* 'woe, grief, destruction, failure', *?muk* 'torture, torment', *?dik* 'wild, savage';
d) *-v!v* 'surface': *krov/kryv* 'shelter, cover', *rav/rov* 'even, smooth, equal', *osnov* 'base, foundation';

Here is the second table:

Table XIV.3

Semantic Isomorphism: Russian

	eg/-og/-ug (-v!g) 'together'	-en (-v!n) 'straight// crooked; flat// rough'
kr- 'curved, bent'	*krug* 'circle, round, turn'	*kren* 'askew'
st- 'rigid, firm, erect, unmoving'	*stëg* 'button, close, fasten'	*sten* 'wall'

Further examples of the submorphemes are given as follows:

a) *kr* 'curved, bent': *kriv* 'crooked, askance, curve', *krut* 'screw, twirl, turn, steep, abrupt', *krad* 'steal'[9]
b) *-v!g* 'together': *drug* 'friend', *krug* 'circle, round, turn', *ugl* 'corner', *priag* 'harness, hitch, tense', *siag* 'obtain, seize, grab', *trog* 'touch', *mnog* 'many', *dorog/drag* 'dear, expensive', *stig* 'get, achieve obtain, reach', *mig* 'wink, blink';
c) *v!n* 'straight//crooked; flat// rough': *strun* 'string', *pon* 'stretch', *ton* 'thin, fine', *tian* (<*tiag*) 'pull, tug, heavy, weight', *sun* (<*sov*) 'shove', *ron* 'drop', *min* 'pass, go by, skip', *gn* 'drive, chase', *grian* 'go, come, walk', *gran* 'border, edge, facet', *zakon* 'law'[10], *klin* 'wedge', *klan/klon* 'bow, bend, incline, lean', *slon* 'lean, -cline', *gn* 'bend', *mn* 'crumble, rumple, knead', *vin* 'guilt, fault, blame', *man* 'lure, entice, decieve', *p'ian* 'drunk'.[11]

The third table is shown below:

Table XIV.4

Semantic Isomorphism: Russian

	-em/-om (-v!m) 'heavy, pressure'	-okh/-akh (-v!kh) 'airborne: sounds & smells, air, powder, fine, broken down'	-ad (-v!d) 'rigid, hard, unmoving'
gr- 'loud sound'	*grom* 'thunder, loud', *grem* 'ring, peal, thunder'	*grokh* 'crash, rumble, rattle'	*grad* 'hail'
str- 'stretch: effort, hardship'(1)	*strem* 'rush, strive, aspire'	*strakh* 'fear, fright'	*strad* 'suffer'

(1) This 'effort, hardship' subset of 'stretch' is of course derived by metaphor.

Further examples are:

a) *gr-* 'loud sound': *groz* 'storm, threat';
b) *str-* 'stretch: stretch, straight, effort, hardship': *str* 'stretch, expand', *strok* 'line', *strel* 'shoot, arrow', *strast* 'passion' *strek* 'excite, passion' (cf. also examples in tables below);
c) *-v!m* 'heavy, pressure': *berem* 'load, burden, pregnant', *zëm* 'land, earth, ground', *grom* 'mass, huge, enormous', *tom* 'weary, tire, oppress', *kam* 'stone', (color:) *tëm/t'm* 'dark', *iam* 'pit', *dym* 'smoke', (sound:) *shum* 'noise', (feeling:) *drem* 'dream, snooze, doze', (difficulty:) *nem* 'mute', *krom* 'lame' (pressure:) *zhim/zhm* 'press, squeeze', *shchem* 'squeeze, pinch', *im/ëm* 'have, possess, hold, take';
d) *-v!kh* 'airborne: sounds/smells, air, powder, fine, broken down': (sounds/smells:) *smekh* 'laughter', *tikh* 'quiet, calm', *glokh/glukh* 'deaf, dull, remote', *ukh* 'ear', *slukh* 'listen, hear, rumor', *slykh*

'hear', *pakh* 'smell', *niukh* 'smell', sniff', (air:) *dykh/dukh/dokh* 'spirit, breathe, stuffy', *bukh* 'swell, puff up', *pukh* 'swell, puff, fluff', *pykh* 'flare, puff', *makh* 'wave, miss', (powdery:) *prakh* 'dust', *porokh* 'powder, dust', *sykh/sukh/sokh* 'dry', (broken down:) *driakh(l)* 'old, decrepit', *krokh* 'crumble, crumb, small', *krukh* 'ruin, wreck, crash', *rukh* 'crash, destruction', *tukh* 'extinguish, spoil', *mekh* 'mix, hinder', *pakh* 'plow', (in quality:) *plokh* 'poor, bad', (in morals:) *likh* 'bad, evil, wild, dashing, daring', *grekh* 'sin', (in emotions:) *triakh* 'shake, tremble';

e) *-v!d* 'rigid, hard, unmoving': *rud* 'ore, red', *sud* 'vessel, ship, judge', *?trud* 'labor, work, difficulty', *lëd* 'ice', *khlad/kholod* 'cold', *gorod/grad* 'city, town, enclosure, partition, fence, garden', *bod* 'butt', *med* 'copper', *bliud* 'dish', *nud* 'boring'[12] *sad/sed/siad/sid* 'sit', *klad* 'place, put' *zhd* 'wait'.

As for Table XIV. 5: other examples of the submorphemes are found above. Here are some more instances at the submorphemes in Table XIV. 6:

a) *bl-* 'light, color, vision': *bled*

Table XIV.5

Semantic Isomorphism: Russian

	-an (-v!n) 'straight// crooked; flat// rough'	-ëg/-og (-v!g) 'difficult'	-oj/-uj (-v!j) ??
str- 'stretch, straight, effort, hardship'	*stran* 'expanse'	*strog* 'strict, stern'	*struj* 'stream, current'
st- 'rigid, firm, erect, unmoving'	*stan* 'begin to stand, become', *stan-ov* 'put, stand, stop'	*storog/stereg* 'watch, guard'	*stoj* 'stand, -sist'

Table XIV.6

Semantic Isomorphism: Russian

	-ëk (-ek/-ok) 'fluid'	-ud (-v!d) 'rigid, hard, unmoving'
bl- 'light, color, vision'	*blëk* 'pale, fade'	*bliud* 'observe, watch'
st- 'rigid, firm, erect, unmoving'	*stëkl* 'glass'	*stud* 'freeze, cold'

'pale', *blesk/blest/blist* 'sparkle, shine, glitter';

b) *-ek/-ëk/-ok* 'fluid': *mok* 'wet, *molok/mlek* 'milk', *sok* 'juice, liquid, soak', *tok/tëk* 'flow, run, current';

The final table of examples is the following:

Table XIV.7

Semantic Isomorphism: Russian

	-ep (-v!p) 'move// not move'	-up (-v!p) 'move// not move'	-ik/-uk (-v!k) 'sound'
kr- 'strong'	*krep* 'strong, firm, fast'	*krup* 'large, huge'	*krik* 'shout'
st- 'rigid, firm, erect, unmoving'	*step* 'step, stage, degree'	*stup* 'step, stride, act, deed'	*stuk* 'knock'

And here are the examples:

a) *kr-* 'strong': *?kres* 'resurrect, revive';

b) *-v!p* 'move//not move': *trëp* 'beat, strike, stamp, tear, shake about', *torop* 'hurry, rush', *syp* 'pour, sprinkle, strew, scatter', *khlop* 'slam', *lep/lip/l'p* 'stick, adhere', *tsep* 'chain, catch, hook', *syp/sp* 'sleep'.

XIV.2.3 Semantic Isomorphisms with Warao

Another genetically unrelated language in which one can see semantic similarities of submorphemic structure is Warao, a language of Venezuela. In formulating a pedagogical grammar of that language, Osborn (1968) encountered a number of apparent form-meaning composites which he was reluctant to call bona fide morphemes, due to the high proportion of cranberries this would involve. Of these quasi-morphemes, almost every one has a clear counterpart among the submorphemes of the Indonesian root.[13] Table XIV.10 shows some of these isomorphic submorphemes. We will not take the time here to state in every case which Indonesian submorphemes match which Warao submorphemes. Some examples, though, are Indonesian *-it/-ik/-ing* beside Warao *ti-* 'using something sharp'; and Indonesian *-am* 'downward, deep into' beside Warao *to-* 'disappear, make a hole'.

Durbin (1973:35,38,39) writes about the notions encoded by Yucatecan Maya, and they appear rather similar to the semantics of Indonesian submorphemes. Velar final consonants, he says, are associated with 'rounding, curving or "not occurring in a straight line" (cf. Indonesian *- u!k* 'curved').[14] In contrast, alveolar final consonants in that language refer to 'rectilinearity, being direction-oriented, narrowness, slits, directional cracks, breaks' These two categories of meaning are similar to the whole complex of Indonesian submorphemes that refer to 'unidirectional//non-unidirectional'. Additional support comes from the fricative/stop opposition. He writes: "Generally, the fricatives deal with objects and events which do not continue in straight lines...i.e. the physical boundaries did not seem well defined, while stops seemed to be portraying longitude, rectilinearity and the like" (35). Labials, whether initial or final, refer to long, narrow or round objects.[15]

Table XIV.8

Semantic Isomorphism: Warao

Warao Submorpheme	Meaning	Example	Gloss
ba-	'with circular motion'	*baranae*	'rotate'
bo-	'open, come out into view'	*bojiae*	'come into view'

Table XIV.8

Semantic Isomorphism: Warao
(continued)

Warao Submorphemes	Meaning	Example	Gloss
bu-	'with abrupt movement upward'	*butunae*	'float'
ja-	'cause pressure, beat, work with a stick'	*jabatae*	'write'
ma-	'stiff, rigid, firm'	*maramarae*	'endure'
na-	'downward'	*nakae*	'fall'
ti-	'using something sharp'	*tijiae*	'prick, pierce (e.g. insect)'
wi-	'back and forth'	*ewiae*	'to mix'
to-	'disappear, make a hole'	*toroae*	'insert, put into'
je-	'outward, from the surface'	*ejeronae*	'jump'
be-	'touching the surface for a distance'	*bereae*	'to clean'

XIV.3 Phonemic-Semantic Similarities Among Submorphemes in Indonesian and English

Of even greater interest are the cases where the English and Indonesian submorphemes resemble one another in form as well as meaning.

Examples of this are shown in table XIV.9.

Also close are English *bl-* 'expand' and Indonesian *ber-* 'outward: multidirectional'. Consider the data in Table XIV.10.

Another case where the correspondence is less direct is the relation between Indonesian LS *bu!n!s&-* 'round, protrude' and English RS *-un!s&* (where *u* represents the schwa), as in *stump, mump, plump, hump, bump, lump, rump, blunt, hunch, bunch, hunk, chunk, trunk.*

One form whose form and meaning is

Table XIV.9

Indonesian and English
Submorphemes:
Form-Meaning
Similarities

English Submorpheme	Meaning	Indonesian Submorpheme	Meaning
k!r-	'disrupt surface, non-smooth'	k!v!r-	'disrupt surface: non-smooth'
gl-	'light, bright'	k!v!l-	'light//dark, vision'
k!l-	'together'	k!v!l	'together'

Table XIV.9

Indonesian and English
Submorphemes:
Form-Meaning
Similarities
(continued)

English Submorpheme	Meaning	Indonesian Submorpheme	Meaning
sl-	'move without friction'	sel-	'move without friction...'
-ap	'flat, surface'	-ap	'flat, surface'
-ick	'small'	-ik	'sharp, thin,' small
-um	'vibrating sound'	-am	'sound[1]

[1] Of particular interest is the fact that English *mum* lines up with *bungkam* and *diam* 'quiet, still'

Table XIV.10

Indonesian and English
Submorphemes:
Form-Meaning
Similarities

English Example	Indonesian Example	Gloss
blain *blister*	*beruntus*	'pimple, rash'
blimp	*berdus*	'obese, potbellied'
blast	*berai*	'spread, scatter'
blare	*berondong*	'volley (shot)'

Table XIV.11

Similar Affixes

	unmarked	frequentative/ intensive
Indonesian	*getar* 'tremble'	*geletar*
English	*spark*	*sparkle*[1]

[1] Other examples of this frequentative/intensive use of the suffix *-le* in English are: *tipple, crackle, waggle, speckle, startle, trample, ?joggle, ?prattle, ?goggle*. English also has a pattern more like infixation, as in *beep/bleep* (and cf. *skimp/scrimp*).

similar between English and Indonesian, although it is not the same sort of submorpheme we have been discussing, is shown in Table XIV. 11.

One fact that seems to be true of both English and Indonesian is that there are important reversals of grammatical patterns at the submorphemic level (as compared with orderings at the higher levels of word, phrase or clause).[16]

Notes:

[1] One's answer to this question will depend on one's answer to the question of whether there is any "neutral ground" in the analysis of language (and thus is interconnected with the basic questions of lexicosemantic theory: whether there is a defensible permanent distinction between criteria and symptom, or whether there are "essential connections" between word and world).

[2] The first sort have some similarities to what are called calques or loan translations, e.g. Russian *vkliuchit'* beside English *include* (both from Latin).

[3] Caveat: of course there is a symbolic and culture-specific dimension to submorphemics as well. This is especially clear in the case of metaphor themes.

4 There is the additional possible explanation that some semantic isomorphisms can be explained by diffusion or borrowing: we are speaking here of calques or loan-translations of the *skyscraper/Wolkenkratzer* type. Matisoff (1978:69,70) points out that such certain noun compounds have diffused as calques or loan-translations throughout genetically unrelated languages of Southeast Asia. Freckles or moles are called fly droppings, the thumb is called the mother finger (or some combination of 'mother/female' + 'hand/finger '), and the anklebone is called the eye of the foot. (All three of these occur in Indonesian.)

5 In fact, the English submorphemic form is shared, in the same sense and with the same metaphor theme, by the Russian word *za-stig-nut'* 'to button, fasten' (cf. also other Russian examples of the Russian root *steg/stig*).

6 This definition is from Rhodes and Lawler.

7 One area of science fiction exploration which this sort of "calquing" suggest is the following. If the Normans had deported the English to Java in 1066, and the English had there developed indigenous terms for things like bananas, what would these terms be? Would 'coconut', for example, be *scump* or *nust?*

One of the implications of this work for translation is that in submorphemes we have a new area where meaning (or associations) can fail to transfer successfully, and which the translator must therefore be aware of. I have in mind actual non-equivalence of apparent translation equivalents due to differing submorphemic portraits of the referent in question. One rather trivial example of this is the pair *throat/kerongkongan*. These might be considered translation equivalents in many contexts. However, the submorphemic perception of the object differs in the two languages. in English, *throat* comes out submorphemically as 'constricted path FOR water', whereas the *-ong* of *kerongkongan* emphasizes not narrowness but other aspects of shape: 'elongated' and 'cavity'. (These two are homophones, and *kerongkongan* is a convergence, fitting both sets.)

Note that I am simply adding to the long list of factors that translators have known for years must be considered in choosing a translation equivalent. These include: social connotation (the fact that in modern America city is bad and countryside is good, while in Indonesia the reverse is true in many ways) and participation in collocations and metaphor themes.

8 Before we move on from the work of people in sound symbolism, I must insert one quotation to dispel the impression that no interesting work was done in this field before this century. The Russian poet Khlebnikov wrote a poem called "A Word about L", in which just about every line illustrates the principle he states in the conclusion: "*El* is the path of a point from on high,/ Stopped by broad flatness... The power of movement reduced/By a square laid out—that is *El*./That is the expression of strength,/ Hidden behind *El*."

9 This may be based on the metaphor CORRECTNESS IS STRAIGHTNESS.

10 This may be based on the metaphor CORRECTNESS IS STRAIGHTNESS.

11 These last three examples may be based on the metaphor CORRECTNESS IS STRAIGHTNESS.

12 The metaphor here is something like INTERESTING IS MOVING.

13 The less-clearly-matched examples are: *ka-* 'with foot,' *ru-* 'sit, seated', *ne-* 'horizontally', *ye-* 'vertically', *te-* 'on top of'. The cases that seem to have no parallel (among data analyzed so far) are: *ko-* 'carrying' and *we-* 'touching the surface at some point'.

14 Mannheim and Newfield (To appear) give one "constellation" involving ejectivity, where the meaning seems similar to the 'nonunidirectional' categories found in this study. The Quechua roots are *k'ullku* (or *k'illku*) 'very twisted (thread)', *k'uyuy* 'twist, roll up (belt)', *k'umu* 'bent over'. In this case, the first two denote a circular path (rotation), while the last denotes a semicircular shape (bending).

15 Since I have cited Durbin, and found support for the possible universality of some of my semantic categories in his data, I should add the caveat that I find some of his examples difficult to understand.

16 One implication of this continuum of boundness is that even the most "analytical" languages (say, Mandarin) may have some "synthetic" tactics.

On the other hand, the kind of grammar we see in the combining of submorphemes to form lexemes in Indonesian is not very different from the compounding of roots that operates at word level in Mandarin (e.g. *kanjian* 'see', *tingdong* 'understand what one hears').

APPENDIX XV

OTHER SUBMORPHEMES

UNIVERSITAS ... JAYA
Jl. Kendalar Selatan 4A, Jak - Sel

XV.0 Introduction

Due to limitations of time and space, it has not been possible to include in the database used for this study all logically possible submorphemic forms, or even all the forms for which a semantic analysis is obvious. As a result, this appendix will give some idea of the territory that remains by sketching future submorphemic analyses very roughly, first for the LS's and then for the RS's.

XV.1 *LS's*

Here are some LS's that I have noticed out of the corner of my eye while working on other things, but did not have time to include in the database:

bi/é/engk- 'round, bent, curved, swollen'
bu!t/k- 'round'
cer- 'bright'
cer- 'long and cone-like, pointed'
cer- 'continuous sound'
co(n!)(s&)- 'protrude'
gu#g- 'disorderly, inadequate'
goy- 'to rock'
(h)v!l- 'unidirectional, extended, stretched out'
lem(p!)- 'soft, flexible, flaccid, weak'
lv!(n&)k!- 'curve, bend' (cf. *liku, lingkungan, lekuk, lingkaran*)
lv!(n&)k!- 'adhere'
ku- 'scratch, back and forth motion of a long, vertical instrument'
kv!d/j- 'related to vision'
kv!mp- 'compressed, without contents, cavity'
k!u#mp!- 'expand, convex' (cf. *kembang* 'expand', *gembung* 'bloat', *kumpul* 'collect', *gumpal* 'blob')
keny- 'related to food or eating'
kv!p- 'two-dimensional' (cf. *kipas* 'fan', *kupas* 'peel', *kipar* 'flutter', *kepak* 'flap, flounce')
lay- 'flat, surface'
li- 'bend, curve'
lu- 'inward//outward'
l/r/g/d/jv!mp- 'together: connected, concentrated, contacting'
mal- 'bad, dark'
man&(s&)- 'a plant'
panj- 'linear'
pv!p- 'flat'
r/jv!ngk- 'enclosure' (cf. *rangka* 'frame'/*jangka* 'compass')
ro/emp- 'damaged'
ser- 'sharp, strike'
tan&(s&)- 'land'
tun&(s&)- 'round'
tangk!- 'resist, meeting of two vectors, reversal'
ump- 'round'
v!(n)d- 'forward//backward'

One comment about the phonemic structure of the LS's included in the database as it now stands: there are few that begin in non-obstruents, and many that end in non-obstruents. This may reflect something about the kinds of phonemic structures that attract semantic patterns, or it may simply reflect idiosyncracies of my discovery procedures.

XV.2 *RS's*

The number of possible combinations in the RS position is relatively small. As a result, the RS's not included in this analysis are not many. Almost all of the remaining RS combinations are listed here.[1]

-al 'thick, dense, gathered together' (57 instances)
-al 'unpleasant' (20 instances)
-al 'cut, strike' (12 instances)
-an 'extended: long, wide' (43 instances)
-an 'rigid' (21 instances)
-an 'together: concentrated, cohering' (30 instances)
-an 'unpleasant: confused, displeased, unhappy' (23 instances)
-ih 'around & around, in all directions' (10 instances)
-ih 'fluid' (9 instances)
-ih 'small' (20 instances)
-ih 'together' (10 instances)
-il 'small, thin, sharp' (34 instances)
-il 'together' (11 instances)
-in 'together' (16 instances)
-uh 'make sound' (16 instances)
-uh 'break, cut, strike' (13 instances)
-uh 'full, increase' (11 instances)
-uh 'move' (11 instances)
-uh 'weak' (14 instances)
-uh 'wet, dirty' (18 instances)
-ul 'thick, fat, a bump, a clump, gathered together' (54 instances)
-ul 'sharp, unpleasant' (9 instances)
-um 'sound made by striking/exploding' (8 instances)
-um 'together' (10 instances)
-un 'together: contiguous, contained' (33 instances)
-ut 'back & forth, around & around, in all directions' (26 instances)
-ut 'break, cut, tear, separate' (40 instances)
-ut 'together: bunch, contacting, contiguous, connected, contained, concentrated' (86 instances)
-ut 'sound (like that) from vocal tract (18 instances)
-ut 'unpleasant' (11 instances)

Notes:

[1] We consider *o* and *u*, *é* and *i* to be variants.

APPENDIX XVI

FULL MEMBERSHIP OF SUBMORPHEMES

This appendix gives the full membership of each submorpheme analyzed in the database. LS's will precede RS's; submorphemes in each of these two categories will be presented in alphabetical order. Before the data are listed, it will be helpful to show an overview of the submorphemes themselves, in alphabetical order. This initial list gives only form, general definition, and number of instances. The number of unanalyzed instances of each form is presented as well.

We will begin with the numerical overview of the population of each submorpheme.

A/UNGK-
(15) (BACK &) FORTH
(17) Instances with no submorphemic analysis

BE/E/AL-
(21) CRACK; CUT (ONE ELONGATED INTERRUPTION OF SOLID SURFACE)
(11) LIGHT//DARK
(24) NON-UNIDIRECTIONAL; DISTRIBUTED WITH RESPECT TO A CENTER
(66) Instances with no submorphemic analysis

BE/E/ANT-
(10) CURVED: PARTIALLY; STATE/COMPLETELY; STATE/COMPLETELY; PROCESS (CURVED; ROUND)
(10) STRIKE; HAVE IMPACT
(16) Instances with no submorphemic analysis

BER-
(26) OUTWARD FROM A CENTER
(38) Instances with no submorphemic analysis

BU!N!S&-
(33) CURVED: PARTIALLY; STATE/COMPLETELY; STATE (PROTRUDE; ROUND)
(12) Instances with no submorphemic analysis

D/GEB/D/G-
(22) STRIKE; HAVE IMPACT
(33) Instances with no submorphemic analysis

DE/ENG(K)-
(6) CURVED: PARTIALLY: STATE (BENT: ANGLED)

DE/ENG(K)/NT-
(17) SOUND MADE BY STRIKING/EXPLODING/(LIKE THAT) FROM VOCAL TRACT/WITH OTHER PROPERTIES
(5) Instances with no submorphemic analysis

DER-
(19) SOUND WITHOUT CLEAR TONE
(8) Instances with no submorphemic analysis

DES-
(10) WHITE SOUND
(5) Instances with no submorphemic analysis

GEM(P!)-
(10) CURVED: COMPLETELY; STATE (ROUND)
(29) SOUND MADE BY STRIKING/EXPLODING/(LIKE THAT) FROM VOCAL TRACT
(23) Instances with no submorphemic analysis

JV!NGK-
(9) APART: SEPARATE (X FROM Y)
(23) UP//DOWN
(21) Instances with no submorphemic analysis

K!E/E(N)T-
(27) BREAK; CUT; STRIKE (LOCUS OF BREAKING/CUTTING/STRIKING IS SMALL)
(27) TOGETHER
(37) Instances with no submorphemic analysis

K!V!L-
(39) COVERING; SKIN
(26) LIGHT//DARK; VISION
(153) NON-UNIDIRECTIONAL: DISTRIBUTED WITH RESPECT TO A CENTER
(27) SOUND MADE BY STRIKING/EXPLODING/(LIKE THAT) FROM VOCAL TRACT
(28) TOGETHER
(102) Instances with no submorphemic analysis

K!V!R-
(17) AROUND & AROUND; IN ALL DIRECTIONS
(234) DISRUPT SURFACE/REDUCE SIZE (FIGURE/GROUND IS ROUGH; JAGGED; NON-SMOOTH)
(52) SOUND MADE BY STRIKING/EXPLODING/(LIKE THAT) FROM VOCAL TRACT
(222) Instances with no submorphemic analysis

KE(M)B-
(16) NON-UNIDIRECTIONAL; DISTRIBUTED WITH RESPECT TO A CENTER
(8) Instances with no submorphemic analysis

KI&C-
(15) MOUTH (CLASSIFIER)
(25) Instances with no submorphemic analysis

LE/ET/C/D-
(8) BREAK SURFACE; ERUPT; EXPLODE
(25) Instances with no submorphemic analysis

LV!NT/C-
(22) MOVE WITHOUT FRICTION (WITHOUT RESISTANCE/CONTROL): (SLIDE; SMOOTH)
(6) SOUND MADE BY STRIKING/EXPLODING
(6) UNIDIRECTIONAL//NON-UNIDIRECTIONAL: STRAIGHT//CURVED
(35) Instances with no submorphemic analysis

LV!R-
(12) TOGETHER//APART

(17) UNIDIRECTIONAL//NON-UNIDIRECTIONAL: STRAIGHT//SLANTED
(6) Instances with no submorphemic analysis

PU#T/C/K-
(37) BREAK; TEAR; CUT
(72) Instances with no submorphemic analysis

SEL-
(14) BETWEEN
(50) MOVE WITHOUT FRICTION (WITHOUT RESISTANCE/CONTROL): (SLIDE; SMOOTH)
(59) Instances with no submorphemic analysis

TEG-
(19) RIGID CONSISTENCY (FIRM)
(4) Instances with no submorphemic analysis

TERS&-
(10) UP//DOWN
(6) Instances with no submorphemic analysis

TU#(M)P!: TU!(M)P! // TE/A(M)P-
(42) DAMAGE; STRIKE (FIGURE IS LARGE/A SURFACE)
(39) Instances with no submorphemic analysis

TU#N!S&: TUN!S&/TU#N!J/K!-
(56) DOWN; OUT
(52) Instances with no submorphemic analysis

TV!K-
(16) INDENTATION; INSERTION
(43) Instances with no submorphemic analysis

-AH
(58) BREAK; GRIND; CUT
(87) HAVE/USE ENERGY/POWER
(24) HIGH//LOW
(63) WET; MOIST: TOUCHING/BEING AFFECTED BY LIQUID
(224) Instances with no submorphemic analysis

-AI
(25) DOWN
(41) THIN
(85) TOGETHER//APART/NON-UNIDIRECTIONAL
(73) Instances with no submorphemic analysis

-AK
(151) CONCENTRATED: MARKED FOR PRESSURE
(133) CUT; STRIKE DISORDERLY; MIXED UP; REVERSED
(41) HAVE/USE ENERGY/POWER
(41) HIGH//LOW
(46) NON-UNIDIRECTIONAL
(153) Instances with no submorphemic analysis

-AM
(7) COVERING
(15) DEEP; DOWN INTO
(20) FLOW; BE A FLUID: LIQUID
(16) GRIP; GRASP; HOLD FIRMLY
(46) LIGHT//DARK
(28) SHARP
(20) SOUND MADE BY STRIKING/EXPLODING/FROM VOCAL TRACT
(9) STRIKE
(71) Instances with no submorphemic analysis

-ANG
(68) BACK & FORTH
(120) CAVITY
(87) EXTENDED; LONG
(68) LIGHT//DARK
(105) RIGID
(32) STRIKE
(22) UPWARD MOTION; LIGHT IN WEIGHT
(165) Instances with no submorphemic analysis

-AP
(25) FAST//IMMOBILE
(37) FLAT; SURFACE
(104) IN//OUT
(14) STRIKE
(40) Instances with no submorphemic analysis

-AR
(73) EXTENDED; LONG
(30) FLOW; BE A FLUID: LIQUID
(109) MOVE
(20) RIGID: UNDESIRABLY RIGID
(30) STRIKE
(107) Instances with no submorphemic analysis

-AS
(50) BREAK; CRUSH; CUT; STRIKE
(61) MOVE/FAST//IMMOBILE/SLOW
(55) UNIDIRECTIONAL//NON-UNIDIRECTIONAL: STRAIGHT//CROOKED; SMOOTH//ROUGH
(116) Instances with no submorphemic analysis

-AT
(39) BAD
(87) CONCENTRATED: UNMARKED FOR PRESSURE
(104) HAVE/USE ENERGY/POWER
(10) HIGH
(195) Instances with no submorphemic analysis

-AU
(10) AT LOW ELEVATION; NEAR WATER
(22) NON-UNIDIRECTIONAL
(36) OUTWARD FROM A CENTER: MULTI-DIRECTIONAL: BE DISTRIBUTED/DISSOLVED
(33) Instances with no submorphemic analysis:

-IK
(16) DISORDERLY; MIXED UP; REVERSED
(168) SHARP; THIN; SMALL
(62) Instances with no submorphemic analysis

-ING
(45) NON-UNIDIRECTIONAL
(137) SHARP; THIN
(67) Instances with no submorphemic analysis

-IP
(30) IN//OUT
(30) Instances with no submorphemic analysis

-IR
(11) CURVED: COMPLETELY; PROCESS (TURN; ROLL)
(43) EDGE; POINT
(39) FLOW; BE A FLUID
(87) Instances with no submorphemic analysis

-IT
(22) BACK & FORTH
(133) SHARP; THIN; SMALL

(54) Instances with no submorphemic analysis

-ONG

(89) CAVITY
(16) EXTENDED; LONG
(31) IN WRONG POSITION/CONDITION (CROOKED; FLAWED)
(40) Instances with no submorphemic analysis

-U!K

(95) CURVED
(93) CUT; STRIKE
(47) DEGENERATE: UNGRACEFUL; UNPLEASANT
(79) ENTER; PIERCE
(30) HARSH SOUND (LIKE THAT MADE BY FRICTION)
(22) LONG/TALL OBJECT (ATTACHED TO/STICKING INTO/OUT OF SOME OTHER OBJECT)
(21) MIXED UP; STIRRED
(111) Instances with no submorphemic analysis

-UNG

(92) CAVITY
(18) CUT
(50) EXTENDED; LONG
(24) HIGH
(24) SOUND WITH EXTENDED ENVELOPE
(37) TOGETHER
(52) Instances with no submorphemic analysis

-UP

(51) IN//OUT
(24) Instances with no submorphemic analysis

-UR

(33) EXTENDED; LONG
(86) FLOW; BE A FLUID
(20) SOUND MADE BY STRIKING/EXPLODING/FROM VOCAL TRACT
(86) Instances with no submorphemic analysis

-US

(11) OUTWARD FROM A CENTER: MULTIDIRECTIONAL (EXPAND)
(36) THIN
(22) UNIDIRECTIONAL: BE A STRAIGHT MOVING LINE
(66) Instance with no submorphemic analysis

Having seen this numerical overview of the populations of the submorphemes, we turn now to the examples under each. In the list below, submorphemes and roots will not be italicized as they have been in the rest of this book. The organization of the material is by columns: the first column is for the form of the submorpheme, the second through fourth are for the definitions of the prototype, subgroup and sub-subgroup, the fifth is for metaphor themes, and the sixth is for Levi extensions. Examples that do not involve metaphor themes are presented before those that do; the same is true for Levi extensions.

A/UNGK
(BACK &) FORTH
OPEN & CLOSE

ANGKIN
WAISTBAND MADE OF CLOTH AND WORN BY WOMEN
ANGKUP 1
TWEEZERS; OPEN & CLOSE
UNGKAI
UNTIE; UNDO; LOOSEN; FORCE OPEN; DISCLOSE; BRING UP (AN OLD MATTER)
UNGKIT 2
OPEN OLD SORES
TRANSCTIONS ARE CONTAINERS
UNGKAT B
BRING UP AN OLD MATTER; BE AN INDIAN GIVER
UP (& DOWN)
FULL CIRCUIT: INITIAL VECTOR WITH REVERSAL
ANGKONG 2
BLACKJACK-LIKE CARD GAME
ANGKANG
(-UNGKIT) GO UP AND DOWN (SEE-SAW; ROCKER)
UNGKIT 1
LIFT; RAISE; LEVER: BOB UP AND DOWN; (UNGKANG-) GO UP AND DOWN (E.G. SEE-SAW; ROCKER)
HALF-CIRCUIT: INITIAL VECTOR WITHOUT REVERSAL
ANGKASA
SKY; ATMOSPHERE; HEAVEN
ANGKAT A
RAISE; LIFT; CARRY; (BER) DEPART
ANGKIT
TO REMOVE COOKING UTENSILS FROM THE STOVE
ANGKUT
CARRY; TRANSPORT; COLLECT; CONTAIN
UNGKIL
LIFT; PRY (UP; LOOSE); LEVER
FOR
ANGKONG 1
RICKSHAW

BÉ/E/AL
CRACK; CUT (ONE ELONGATED INTERRUPTION OF SOLID SURFACE)

BELAH
CRACK; SPLIT; GAP; CREVICE; CUT; SLICE; HALF; REPLICA; SIDE; BESIDE
BELASAH
WHIP; THRASH S.O.
CAN
BALUNG 1
BONE
BALUR
CRYSTAL; DRIED MEAT; RAWHIDE
BELAK
GRAIN OF WOOD
BELING 2
PORCELAIN
BELULANG
TOUGH; DRY; CALLOUSED (HANDS); RAWHIDE

FOR
BELADAU
BOLO KNIFE
BELANGKAS 2
SMALL BOLO KNIFE
BELANTIK 1
JAVELIN FOR HUNTING
BELATI
SMALL DAGGERLIKE KNIFE
BELIUNG
HATCHET; PICKAXE
BELUKU B
PLOW
HAVE
BELEK
PEER AT; SPY ON; WATCH;
INFLAMED (EYE)
BELIAK A
OPEN WIDE (EYES)
MADE BY
BELING 1
GLASS/CHINA FRAGMENTS
MADE BY (AURAL: BE/BE LIKE SOUND
MADE BY)
BELAHAK
TO PRODUCE A RATTLING SOUND
IN THE THROAT
BELASUT
GROWL; SNARL; SPIT (CAT)
USE
BELANDONG
LUMBERJACK
BELEK
OPERATE ON
BELIK
OPERATE ON

LIGHT//DARK
DARK

BALAM 1
UNCLEAR (E.G. DUE TO FOG)
BALANG 3B
SPOTTED (COW)
BELAM 1
DUSK; GET DARK
BELANGKIN
ASPHALT; BLACK SHOE POLISH
BELANG 1
SPOT; BLEMISHED
BELANTARA
JUNGLE
BELUKAR
THICKET; UNDERBRUSH

LIGHT: BRIGHT; COLOR

BALAP
ALBINO; WITH WHITE SPOTS
BELACU
UNBLEACHED COTTON
BELAM 2
BURN; FIRE KEPT BURNING FOR
LIGHTING ANOTHER FIRE
BELAU
BLUE; GLITTER

NON-UNIDIRECTIONAL; DISTRIBUTED WITH RE-
SPECT TO A CENTER
CURVED: PARTIALLY; PROCESS/PARTIALLY;
STATE/COMPLETELY; PROCESS (CURVED;
ROTATE; REVERSE MOTION/SIDE; INVERT-
ED)
CURVED: COMPLETELY; PROCESS (RE-
VERSE MOTION/SIDE; INVERTED)
BALIK
REVERSE; CONTRARY; OTHER
SIDE; TURN OVER; UPSIDE DOWN;
INSIDE OUT; (BOLAK-_) TO AND
FRO; CONTRADICTORY
BELAKANG
BACK; BEHIND; REVERSE SIDE;
REAR; LATER; (DI_) AFTER;
(AN) EVENTUALLY;
(_HARI) THE FUTURE
BELENGSET
INSIDE OUT (E.G. EYELID)
CAUSE
BELUKU A
PLOW
TRANSACTIONS ARE EXCHANGES OF VECTORS
BALAH
ARGUMENT; OPPOSE; QUARREL
BALAS
RESPOND; REPLY; REVENGE;
RETALIATE; REPAY; REWARD
NORMALCY IS FORWARD MOTION/RIGHT-
SIDE-UP POSITION
BALAU
(KACAU_) CONFUSED
BALA 2
DISASTER

CURVED: COMPLETELY; PROCESS (ROLL;
ROTATE)
BALING
TURN: WEATHERCOCK; PROPELLER;
FAN
BALUN 1
ROLL; FOLD (E.G. SLEEVES)
BALUT A
BANDAGE; WRAP; ROLL; RED &
SWOLLEN (EYE)
BELENG
TURN AROUND; ROTATE
OBJECTIVES ARE TARGETS & ACTIVITIES
ARE VECTORS: PURPOSEFUL BEHAVIOR IS
A STRAIGHT PATH//RANDOM BEHAVIOR IS
A NON-STRAIGHT PATH

BELU
(_-BELAI) CHATTER

CURVED: PARTIALLY; PROCESS/PARTIALLY;
STATE (CURVED; BENT)
BALON
BALLOON; (R) (AN) SOAP BUB-
BLES
BELOK
BEND; CURVE
BELENGKOK
TURN; BENT; CURVE
BELIKU
BEND; CURVE (E.G. IN ROAD)
BELIT
WINDING (E.G. RIVER); (MEN)
WIND AROUND; BIND; (BER) (R)
WIND IN & OUT; COMPLICATED;
INVOLVE
BELITU
BENT; CROOKED (E.G. NAIL)
CORRECT THINKING/ACTING/SPEAKING IS
A STRAIGHT LINE//INCORRECT THINKING/
ACTING/SPEAKING IS A CROOKED LINE:
HONESTY IS A STRAIGHT LINE//DISHONES-
TY IS A CROOKED LINE
BELOT
TRAITOR; TURNCOAT; ACCOM-
PLICE

BELAT 2
(BELIT) UNDERHANDED
OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH//RANDOM BEHAVIOR IS A NON-STRAIGHT PATH
BELAI
TO FLATTER; TO CARESS;
(BELU _) CHATTER

BE/E/ANT
CURVED: PARTIALLY: STATE/COMPLETELY; STATE/COMPLETELY; PROCESS (CURVED; ROUND)

BANTAL A
PILLOW
BANTING 4
TURN (STEERING WHEEL; PRICES—DOWNWARD—)
BENTAR
TURN; REVOLVE; CIRCLING
BENTANG
SPREAD OUT (E.G. RUG; MAP; BAMBOO MAT); EXPLAIN; EXTEND (E.G. REGION); (AN) TAUT
BENTET
TO BURST OPEN
BENTIL
NIPPLE; UDDER; TEAT
BENTUK 1
BEND; CURVE; CLASSIFIER USED FOR CURVED OBJECTS (E.G. RING; WHEEL)
BENTUR 2
BEND; BOW (E.G. TREES IN WIND)

STRIKE; HAVE IMPACT

BANTAI
MEAT OF A BUTCHERED ANIMAL; (MEN) SLAUGHTER; (PEN) BUTCHER
BANTENG
WILD BUFFALO
BANTING 1
STRUCK; BEAT; HIT; SMASH
BANTUT
HINDER; OPPOSE; BLOCK
BENTEH
TO TRIP UP
BENTOK
HIT AGAINST (E.G. ARM AGAINST WALL)
BENTROK
COLLIDE; BUMP (E.G. CAR AGAINST TREE); BRING INTO CONFLICT
BENTUR 1
COLLIDE; FAIL
FOR PASSIVE
BENTENG
FORTRESS; FORTIFICATION; BULWARK
WORDS ARE OBJECTS: WORDS ARE WEAPONS
BANTAH
QUARREL; CONFLICT; ARGUE; CONTEST; DENY; OPPOSE; CONTRADICT

BER
OUTWARD FROM A CENTER
MULTIDIRECTIONAL
PROCESS (EXPAND; SCATTER); PATRICULATE; MULTIPLEX

BERAI
(MEN-KAN) (R) SPREAD; SCATTER (E.G. NEWS)
BERANTAKAN
CHAOS; DISORDER; IN A MESS; FALL INTO PIECES; DILAPIDATED
BERARAKAN
SPREAD; SCATTERED (E.G. BOOKS)
BERENGOS
THICK MUSTACHE
BERINGIN
BANYAN TREE
BERUNTUS A
PIMPLE; RASH (E.G. PRICKLY HEAT)
CAUSE
BERSIN
TO SNEEZE

ORDER IS TOGETHER//DISORDER IS APART & THOUGHTS/EMOTIONS/SENSATIONS ARE MOTIONS
BERAHI
IN LOVE; PASSION; LUST
BERANDAL
RASCAL
BERANGSANG
TO BE VERY ANGRY
BERANG 1
ANGRY
BERINGA 1
WILD; SAVAGE: FIERCE (E.G. EYES)
BERONGSANG
FLARE UP; EXPLODE IN ANGER
BERONTAK
REVOLT
HEARING IS SEEING: SOUNDS ARE SUBSTANCES
BERISIK
NOISY; TUMULTUOUS; UPROAR
BERITA
NEWS; ANNOUNCEMENT

STATE; RESULT (ROUND; LARGE)
BERAT A
HEAVY; SERIOUS; DIFFICULT; WEIGHT
BERDUS A
OBESE; POTBELLIED
BERNAS
FILLED OUT (APPLE); PROMISING (PLANT); PITHY; TERSE (SPEECH)

UNIDIRECTIONAL
PROCESS
BERI
TO GIVE; TO LET; TO OFFER; TO PUT ON
CAUSE
BERONDONG
TO FIRE A VOLLEY
LIGHT IS A SUBSTANCE & GAZE IS LIGHT

CAUSE
BERSUT
TO GLARE AT

STATE; RESULT (PROTRUDE)
BERSIL
TO PROTRUDE
BERSIT
PROTRUDE; STICK OUT; (MEN-KAN) WHIP OUT (E.G. PISTOL)
BERUMBUN
LOOM UP (BUILDING)
INTENSITY/SALIENCY IS SHARPNESS/ PROTRUSION
BERANDANG
STRIKING; NOTICEABLE

BU!N!S&
CURVED: PARTIALLY; STATE/COMPLETELY; STATE (PROTRUDE; ROUND)
CURVED: COMPLETELY; STATE (ROUND: NON-CONNECTED)
CIRCULAR (TWO-DIMENSIONAL)

BONDONG
GROUP; THRONG; CROWD; (BER) (R) IN DROVES
BUMBAN
WREATH
BUNDAR
ROUND (FACE; TABLE); GLOBULAR; FORM A CIRCLE; HOOP

CYLINDRICAL (ONE-DIMENSIONAL)
BUMBUNG 1
BAMBOO CYLINDER; TUBING

GLOBULAR (THREE-DIMENSIONAL)
BONGKAR
BREAK OPEN; BROKEN INTO
BUNCIS
BEANS (E.G. KIDNEY BEANS)
BUNGKUS
PARCEL; PACKAGE; WRAP
BUNTAT
GALLSTONE
BUNTEL
BUNDLE
BUNTIL
KNAPSACK

CURVED: PARTIALLY; STATE (PROTRUDE: CONNECTED)
BLOATED; PLUMP (ACCIDENTAL SHAPE)
BONJOK
SQUISHY (AS A ROTTEN FRUIT)
BONJOR
OVERRIPE
BONTAK
CHUBBY
BUNCIT
DISTENDED
BUNTAK
SHORT AND STOUT; COMPACT
BUNTAL
SWOLLEN; BLOATED
BUNTANG
TENSE; STARING (EYES); STIFF (CARCASS): (MEN-KAN) STRETCH OUT STIFFLY (E.G. LAUNDRY); POP OUT
BUNTING
PREGNANT (ANIMALS; RUDE IF APPLIED TO HUMANS); (MEN) (PADI) HAVE SHAPE OF FULL-FORMED RICE-GRAIN
CAUSE
BUNDUNG
LIVER ROT IN CATTLE
IMPORTANCE IS SIZE & PRIDE IS SWELLING
BONGKAK
PROUD; INSOLENT

BUMP; KNOB (INHERENT SHAPE)
BONGGOL
LUMP; OUTGROWTH
BONGKAH
LUMP; NUGGET; HUNK (E.G. OF GOLD)
BONGKOK
HUMPED
BONGKOT
TREE STUMP; CABBAGE STALK
BONJOL
LUMP; PROJECTION; TO PROTRUDE
BUMBUN
SHADY; SHELTER; HEAP; PILE (RICE): HEAPING UP; PILING
BUNGKAH
LUMP; PIECE
BUNGKIL
PEANUT OIL CAKE
BUNGKUK
CROOKED; HUMPED; HUNCHED (BACK); (MEN) STOOP; (R) BOW SEVERAL TIMES
BUNGKUL
KNOB ON END OF UMBRELLA
BUNTUNG A
USED OF SOMETHING LOPPED OFF; MISFORTUNE
BUNTUT
TAIL; RUMP; REAR PART; END; AFTERMATH; TRAILING AFTER
PROBLEMS ARE OBJECTS & SOLVING IS CUTTING & INTELLIGENCE IS SHARPNESS// STUPIDITY IS ROUNDNESS
BONGKONG
STUPID

D/GEB/D/G
STRIKE; HAVE IMPACT
FIGURE & GROUND ARE BOTH SOLID

DEBIK
TO PAT; SLAP; WHACK WITH THE OPEN HAND
GEBUK 1
BEAT WITH A STICK (E.G. DOG); THUMP; THUD (E.G. FALLEN BODY)
GEDEBAK 1A
STAMP (FOOT)
GEDOR
TO POUND ON; TO PLUNDER
CAUSED BY
GEGAR A
SHAKE; RUMBLE (ARTILLERY: THUNDER); (AN) CONCUSSION
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
DEBAK
TO MAKE A THUD
DEBAR

THROB; PALPITATE
DEBUK
MAKE A THUD (E.G. A BOOK ON THE FLOOR)
DEGAP 2
(BER) (R) POUND (HEART)
GEDEBAK 2A
TO THROB
GEDEBOK 1
SOUND OF HEAVY FOOTSTEPS
GEDEBUK
THROB; BEAT (HEART); THUMP; THUD; (E.G. FALLEN BODY)
GEDONCAK 1A
BEAT (HEART)
GEGAP 1
EARSPLITTING (E.G. SOUND OF GUNS); (GEMPITA) IN TUMULT; NOISY

UNPLEASANT EXPERIENCES ARE OBJECTS & EFFECT IS IMPACT: STRONG EMOTIONS ARE OBJECTS
CAUSED BY
GEGAP 1
(TER) HALTINGLY (SPEAK)
GEGAU
STARTLED: SHOCKED WITH FRIGHT
GEGETUN
TOO BAD; SURPRISED; TOUCHED

FIGURE OR GROUND IS FLUID (GAS; LIQUID)

MADE BY (AURAL; BE/BE LIKE SOUND MADE BY)
DEBAP
PLOP
DEBUR
WITH A BIG SPLASH; BEAT (WAVES; HEART): ROAR (WAVES)
DEBUS
HOWLING; WHISTLING (WIND)
DEDAS
CRACK [RIFLE]
GEDEBUR
PLOP (E.G. ROCK IN WATER)

DE/ÉNG(K)
CURVED: PARTIALLY; STATE (BENT: ANGLED)

DENGKANG
(-DENGKOL) BENT AND BOWED
DENGKOL
CROOKED (ARMS): SPEECH IMPEDIMENT; (DENGKANG-) BENT AND BOWED
DENGAK
BENT FORWARD
DENGKUL
KNEE

CORRECT THINKING/ACTING/SPEAKING IS A STRAIGHT LINE//INCORRECT THINKING/ACTING/SPEAKING IS A CROOKED LINE: HONESTY IS A STRAIGHT LINE//DISHONESTY IS A CROOKED LINE
DENGKI
MALICIOUSLY JEALOUS

DE/ÉNG(K)/NT
SOUND MADE BY STRIKING/EXPLODING/(LIKE THAT) FROM VOCAL TRACT/WITH OTHER PROPERTIES
SOUND (LIKE THAT) FROM VOCAL TRACT

DENGAP 2
PANT; GASP
DENGKANG
CROAK (FROGS); (BER) (R) LAUGH UPROARIOUSLY
DENGKING
SQUEAL; YELP (E.G. DOG)
DENGKUR
SNORE
DENGKUS
HISS; SPIT (CAT); SNORT
DENGUS
HISS; SPIT (CAT)
DENGUT
RING OUT (E.G. SOUND OF QUAIL)
DENGU 1
BREATHE AUDIBLY

SOUND MADE BY STRIKING/EXPLODING
SOUND MADE BY EXPLODING
DENTAM
BOOM (E.G. CANNON)
DENTUM
BOOM (E.G. CANNON)
DENTUR A
CRACK (E.G. A RIFLE)

SOUND MADE BY STRIKING
DENGAP 1
POUND: BEAT (HEART)
DENTANG
CLANG
DENTING
JINGLE

SOUND WITH OTHER PROPERTIES

DENGAR
HEAR; LISTEN; OBEY
DENGING
RING (EARS)
DENGUNG
DRONE (PLANE); WAIL (SIREN) ; REVERBERATE; EMIT A LOUD SOUND (TIGER'S ROAR)

DER
SOUND WITHOUT CLEAR TONE
PROLONGED SOUND WITH UNCLEAR ONSET AND ACOUNSTIC FUZZ

DERAM
RUMBLE (THUNDER; TIGER'S ROAR)
DERAS 1
RUSTLE
DERING 2
TRUMPET (ELEPHANT); CHIRP (CRICKET)
DERSIK
SIGH (WIND)
DERU
ROAR; HOWL (WIND)
DERUM 1
RUMBLE (THUNDER); BUZZ (BEES)

PUNCTILIAR SOUND: A SERIES OF SIMILAR POINTS OF SOUND

DERAK
CRACKLE; CREAK (DRY BRANCHES); SQUEAK (SPRINGS); GNASH (TEETH)
DERANG
RUFFLING (E.G. DRUM)

DERAP
TROT; CRACKLE; CREAK (BRANCHES); SQUEAK (SPRINGS); GNASH; (AN) RAPPING; RATTLING; (DERUP-_) SOUND OF FOOTSTEPS
DERETAK
(R) RATTLE (MACHINERY)
DERIK
CRACKLE; CREAK (DRY BRANCHES); SQUEAK (SPRINGS); GNASH (TEETH)
DERING 1
RUFFLE (E.G. DRUM)
DERIT
CREAK (FLOORBOARDS)
DERUP
(_-DERAP) SOUND OF MANY FOOTSTEPS
MAKE
DERA
A WHIPPING; (MEN) TO WHIP S.O.
DERAI
IN DROPS; PATTER (RAIN); GRANULATED; PARTICULATE; IN DROVES
DERAU
IN DROPS; IN GRAINS; IN DROVES
DEREL
SALVO; KILL BY FIRING SQUAD
DERIL 1
SALVO; KILL BY FIRING SQUAD
DES
WHITE SOUND

DESAH
TO RUSTLE SOFTLY (LEAVES)
DESAR
TO SIZZLE
DESAS
(_-DESUS) RUMORS; WHISPERING OF VOICES
DESAU
SIZZLE
DESIK
TO RUSTLE (PAPERS)
DESING
TO WHISTLE (WIND; BULLETS)
DESIR
TO SWISH (E.G. SAND IN WIND)
DESUR
SIZZLE
DESUS
TO RUSTLE (WIND)
GEM(P!)
CURVED: COMPLETELY; STATE (ROUND)

GEMBOL
POCKET; CLOTH SLING
GEMAL
BUNCH (STICKS; PADDY); SHEAF; HANDFUL
GEMANG 2
STOCKY; ROUND
GEMBOS
DEFLATED (TIRE)
GEMBRENG
METAL BOWL; CHINESE GONG
GEMBUNG
SWOLLEN; STUFFED; FILLED; PUFFED
GEMPAL 1
STURDY; STOUT
GEMPAL 3
CLOD; CLUMP
GEMUK
STOUT; FAT; GREASE; FERTILE; FERTILIZER
IMPORTANCE IS SIZE & PRIDE IS SWELLING
GEMBONG
CHAMPION; BIG SHOT
SOUND MADE BY STRIKING/EXPLODING/(LIKE THAT) FROM VOCAL TRACT
SOUND (LIKE THAT) FROM VOCAL TRACT

GEMBAR
SHOUT; BRAG; CRY OUT; NOISE
GEMPAR
BE IN AN UPROAR/COMMOTION (PEOPLE); SENSATION
GEMPUL
(R) PANTING
SOUND MADE BY STRIKING/EXPLODING
SOUND MADE BY EXPLODING
GEMA
ECHO; RESOUND; REVERBERATE; RESONATE
GEMBUR 1
ROAR (GUN)
GEMELENTAM
BOOMING OF CANNON FIRE
GEMURUH
THUNDERING; RUMBLE (THUNDER; VOLCANO; CANNON); ROAR (WATERFALL); DRONE (PLANE)
SOUND MADE BY STRIKING
GEMELETAK
CHATTER(TEETH)
GEMELETAP
SOUND OF TAPPING (E.G. FINGERS ON TABLE; ON WINDOWPANE)
GEMELETUK
SHIVER; CHATTER (TEETH)
GEMELETUP
CHATTER(TEETH)
GEMERCIK
SPLATTER; SPLASH; CRACKLE (FIRE)
GEMERENCANG
CLANG (E.G SWORDS)
GEMERENCIK
SOUND OF RAINDROPS ON WINDOWPANE
GEMERENCING
CLATTER (DISHES); TINKLE; JINGLE (BELLS; KEYS; COINS); CLANG (BELLS; CHAINS)
GEMERETAK
RATTLE IN THE WIND
GEMERETUK
CHATTER (TEETH); RATTLE (S.T. IN A BOX);
GEMERETUP
CHATTER (TEETH)
GEMERINCING
CLATTER (DISHES); CLANG (BELL; CHAIN); JINGLE (COINS; KEYS; BELLS); TINKLE
GEMERISIK
RUSTLE (LEAVES); SOUND MADE BY PAPER CRUMPLING
GEMERTAK
CHATTER (TEETH)
GEMERTUK
CHATTER (TEETH)

GEMERUTUK
CHATTER(TEETH)
MAKE
GEMELUGUT
SHAKING HARD; SHUDDER; SHIVER (WITH COLD)
GEMENTAR
TREMBLE
GEMERCAK
SPLATTER; SPLASH
GEMETAR
TO TREMBLE
GEMPA
QUAKE; SHAKE (E.G. EARTH-QUAKE)
GEMPUR
POUND ON; BATTER

JV!NGK
APART: SEPARATE (X FROM Y)

JANGKA
PAIR OF COMPASSES; PERIOD OF TIME; MEASUREMENT
JANGKAH A
STEP; STRIDE; STEP OVER WITHOUT TOUCHING
JANGKANG A
TO WALK WITH LEGS FAR APART
JANGKAR 1A
AERIAL ROOTS
JANGKAU
TO REACH OUT: (TER) WITHIN REACH
JANGKIH
SCATTERED AROUND
JANGKIR
(JONGKAR-_) STICKING OUT RIGHT AND LEFT
JANGKIT
TO SPREAD; CONTAGIOUS
MADE BY
JONGKONG
DUGOUT CANOE

UP//DOWN
DOWN

JENGKANG A
FALL BACKWARDS; LIE ON ONE'S BACK
JENGKOLET
TO CAPSIZE; TUMBLE OVER OR DOWN INTO THE WATER
JONGKOK A
SQUAT; (R) CRINGE BEFORE S.O.
JUNGKEL
TOPPLED OVER (E.G. PERSON FROM CHAIR)
JUNGKIR
TO TUMBLE
UP

JANGKAR 1B
AERIAL ROOTS
JANGKUNG
HERON; TALL
JENGKANG A
LIFT A LEG; HAVE A LEG DRAWN UP (WHEN SITTING); (_ JENGKOT) LIMPING
JENGKEK A
LEAP WITH JOY; SKIP; HOP
JENGKENG A
WITH THE BUTTOCKS UP IN THE AIR & THE KNEES TUCKED UNDER
JENGKET A
TO WALK ON TIPTOE
JENGKING A
WITH THE BUTTOCKS UP IN THE AIR AND THE KNEES TUCKED UNDER
JENGKIT A
STAND UPRIGHT (E.G. DOG'S TAIL)
JUNGKANG
TO BOB UP
JUNGKAT
TILTED SURFACE; (_JANGKIT) BOB; GO UP AND DOWN

UP & DOWN

JANGKAR 2
ANCHOR
JANGKIT
(JONGKAT-_) TO WOBBLE
JENGKOT A
TO LIMP; LAME
JENGKERIK
CRICKET
JINGKIK A
TO HOP ALONG
JINGKRAK A
TO JUMP UP AND DOWN
JONGKAT
(_-JANGKIT) TO WOBBLE

K!E,'E(N)T
BREAK; CUT; STRIKE (LOCUS OF BREAKING/CUTTING/STRIKING IS SMALL)
BREAK

GENTAS A
PINCHED OFF; BROKEN OFF (E.G. FLOWER STEM WITH THUMBNAIL); FINISHED
GETAP
CRACK; BREAK; GNASH (TEETH); QUICKLY-STARTLED; QUICK-TEMPERED
GETU
CRUSH WITH FINGERNAIL (E.G. INSECT)
KETAI
(BER) CRUMBLE INTO SMALL PIECES; DECAY (CADAVER; WOOD; CLOTH); (MEN) CUT UP FINELY (MEAT); LOSER IN CARD GAME

CAN
GETAS
BRITTLE; IRRITATED
GETIS
FRAGILE; BRITTLE (HEALTH)
MADE BY
KETUMBE
DANDRUFF

CUT; PIERCE

KETAM 1
CARPENTER'S PLANE; CRAB; PINCERS; HARVEST (RICE)
KETIL
IN VERY SMALL PIECES; SLICE
KETIP 1
BITE; STING

KETI 1
SMALL HORNET
KETUNGGING
LARGE BLACK SCORPION
FOR
KETUR 1
CUSPIDOR
STRIKE (FIGURE IS SMALL)

GETIK
TAP LIGHTLY; FLICK (WITH FINGERS)
GETOK
KNOCK; HIT; SMOOTH
KETES
A DROP (OF LIQUID)
KETIS
FLICK (E.G. SPECK OF DUST WITH FINGER)
KETOK
KNOCK (E.G. ON DOOR); POUND (E.G. ON GROUND); TAP OUT (A TELEGRAM)
FOR PASSIVE
GENTA
CHURCHBELL; COWBELL
GETANG
COVER OF THIN MATERIAL (PAPER; CLOTH; SKIN) DRAWN TIGHTLY OVER OPENING (E.G. DRUMHEAD)
KETIPUNG A
SMALL HAND DRUM
KETOPONG
HELMET
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
GETAK
(_-GETUK) THE KNOCKING OF A BUTCHER'S CLEAVER ON A CUTTING BOARD
GETUK
(GETAK-_) THE KNOCKING OF A BUTCHER'S CLEAVER ON A CHOPPING BLOCK
KETEPUK
CLICK; CLICKETY-CLACK
KETIBUNG
THE SOUND OF SPLASHING
KETIMPUNG
SPLASHING IN THE WATER

TOGETHER
COHERING (STICKY)

GETAH
TREE SAP; RESIN; GLAND SECRETION; (MEN) COLLECT TREE SAP; BECOME STICKY
KENTANG
POTATO
KETAN
STICKY RICE
KETELA
PLANT WITH EDIBLE ROOTS (CASSAVA; SWEET POTATO)
KETUL
LUMP (RICE); CLOD (EARTH)
HAVE
KETAYA
TORCH MADE OF BAMBOO FILLED WITH RESIN

CONCENTRATED: PRESSED TOGETHER;
PINCHED

GENTEL
PILL; PELLET; (MEN-I) ROLL INTO A PILL
GENTAS B
PINCHED OFF; BROKEN OFF
GETIL
PINCH; HOLD WITH TWO FINGERS
KETEK
ARMPIT; SMALL; LITTLE
KENTAL
THICK (LIQUID); CLOSE (FRIEND); (MEN-KAN) CONDENSE; COAGULATE; THICKEN
KETAK 1B
WRINKLE; SKIN FOLD; (E.G. DOUBLE CHIN)
KETAM 2
TIGHTLY CLOSED; WITH SET TEETH; PRESS TOGETHER/BITE (E.G. LIPS IN PAIN)
KETAP
TO PRESS ONE'S LIPS TOGETHER
KETEL
THICK; CROWDED; CLOSE TOGETHER; TIGHT
KETIAK
ARMPIT
KETUP
CLOSE TIGHTLY (FLOWERS; DOOR; BOOK; MOUTH; VALVE)
KETUPAT
RICE COOKED IN A FIST-SIZE CONTAINER
CAUSE
GETIR
BITTER (FRUIT; LAUGHTER; LIFE)
KETAR 1
TART; SOUR
CAUSED BY
GENTING
NARROW; THIN; SLENDER (E.G. HOURGLASS WAIST; FRAYED SPOT IN ROPE)
MADE BY
KENTUT
FLATUS
KETAK 2
(BER) CACKLE (HENS)
CONNECTED

KETAT
FIRMLY ATTACHED; FIRMLY STUCK; TIGHTENED
CAUSE
KETIMANG
BUCKLE; CLAMP
KETING
ACHILLE'S TENDON
MADE BY
GETEK
SMALL RAFT

K!V!L
COVERING: SKIN

GELADAK 1
SHIP DECK
GELADIR A
SLIME

GELAR 1B
(TER) SPREAD OUT; (AN) MAT
GELEKAK
BE PEELING (SKIN; SCAB; DRY PAINT)
GELEMBUR
WRINKLED (SKIN)
GELONGSONG A
SEED HUSK; CORNHUSK; CAPSULE
GELOTAK
TAKE THE HARD SHELL OFF A FRUIT (E.G. COCONUT)
KELAMBU
MOSQUITO NET
KELANGKANG
CROTCH; SEAT OF TROUSERS
KELEBEK A
FOLDED AT THE CORNER OR EDGE (DOGEARED PAGES OF BOOK; TUCKED-IN BEDSPREAD)
KELESEK B
DRIED BANANA TREE BARK
KELOCAK
TO PEEL
KELONGSONG A
HUSK; WRAPPER; DISCARDED OUTER SKIN OF A SNAKE;
KELOPAK
SHEATH; SPATHE (OF LEAF BUD); PEEL OFF; SEPAL (OF FLOWER); (EYE-) LID
KELOYAK
CAST OFF THE SKIN; ABRASION/ EXCORIATION OF SKIN
KELUBUNG
COVER
KELUMBUNG
A COVER
KELUMUN
COVER; WRAPPING; ENVELOPING (E.G. FOG)
KELUPAS
PEEL; CAST OFF SKIN
KOLOR
COTTON WAISTBAND
KULAT
FUNGUS; TOADSTOOL
KULIT A
SKIN; HIDE; LEATHER; PEEL
KULUP A
FORESKIN; APPELLATION FOR SMALL BOYS

AT
GELEGATA
ATHLETE'S FOOT; HIVES
GELIMANG
SOILED; STAINED; COVERED WITH DIRT; SMEAR
GELOSOK
RUB; SCRUB VIGOUROUSLY & REPEATEDLY
GELUMANG
TO BE SMEARED WITH BLOOD
KELAR 2
NOTCH; NICK; INDENTATION; GROOVE
KELEMAYUH
GANGRENE
KELEMUMUR A
DANDRUFF
KELUS 2
BROKEN SKIN; ABRASION

HAVE
KELOR
TREE WHOSE BARK AND LEAVES ARE USED AS MEDICINE
KELADI B
TARO
KELAMBIR A
COCONUT
KELAPA A
COCONUT
KELEMBUAI B
SNAIL
KILAH 2B
SEA SNAIL

LIGHT//DARK; VISION
DARK

GULITA
COMPLETE DARKNESS
KELABU
GRAY
KELAM
RATHER DARK; OBSCURE; LOSE CONSCIOUSNESS
KOLONG
PIT (COAL MINE PIT; ETC.); SPACE UNDER (HOUSE; BED)

USE
CORRECT THINKING/ACTING IS LIGHT//INCORRECT THINKING/ACTING IS DARKNESS: KNOWLEDGE IS LIGHT//IGNORANCE IS DARKNESS
KELIRU B
BE WRONG; MISTAKEN
CAUSE
KILAH 1B
TRICK; DECEPTION; RUSE; PRETEXT; FRAUD; SPURIOUS; TWIST WORDS; DISTORT TRUTH
CONSCIOUSNESS IS LIGHT//UNCONSCIOUSNESS IS DARKNESS
KELENGAR B
FAINTING
LIGHT: BRIGHT; COLOR

GELAS
GLASS; DRINKING GLASS
GILANG
BRIGHT (E.G. MOON); BRILLIANT; GLORIOUS
GILAP
TO SHINE BRIGHTLY
KELEMAYAR
GLOWWORM
KELIMIS
SMOOTH AND SHINING
KELIP
TWINKLE; FLICKER; GLITTER (E.G. EYES; COIN)
KELIR 2
COLOR
KILAP 1
SHINE; GLOSS; LUSTER; GLITTER
KILAT
LIGHTNING; FLASH; SHINE; GLEAM (MIRROR; CAR; SWORDS)
KILAU
SPARKLE; GLITTER (KNIFE)
CAUSE
GELANTANG
TO BLEACH

FOR
KELIR 1
SCREEN FOR SHADOW PLAY OR
MOVIE
FAME/HONOR IS LIGHT
GELAR 2
TITLE; ACADEMIC TITLE
VISION; OF THE EYE

KELAP A
BLINK (EYES); (TER) DOZE OFF
KELIH
LOOK OVER ONE'S SHOULDER
KELILIP
TO GET IN ONE'S EYE
KILAP 2
WINK
UNDERSTANDING IS SEEING

NON-UNIDIRECTIONAL; DISTRIBUTED WITH
RESPECT TO A CENTER
AROUND & AROUND; IN ALL DIRECTIONS
(NON-CONTROLLED MOTION)
AROUND & AROUND; IN ALL DIREC-
TIONS
GELADAK 2
MONGREL DOG; CRIMINAL
GELAMBIR 2
LOAFER
GELANDANG
LOAF; LOITER; VAGRANT; BACK
(IN SOCCER)
GELESER 2
FLUTTER (BIRD)
GELEGAK
SEETHE; FIZZ; BOIL
GELEPAR A
FLOUNDER (E.G. FISH IN NET);
FLUTTER (BIRD ON GROUND);
FLAP (WINGS)
GELETIK 1
FLOUNDER; FLUTTER
GELITIK
TICKLE; PROD; INCITE; ENCOUR-
AGE; BEAT FASTER (HEART)
GELOGOK 1
BOIL; SEETHE
GELOMBANG
WAVE (OCEAN; RADIO; SHOCK);
PHASE
GELORA
SEETHING; TEMPESTUOUS; TUR-
BULENT (SEA); BOISTEROUS;
ENTHUSIASTIC; VIOLENT; RAGE
GELUT
WRESTLE; ROMP; EMBRACE
GILIK 2
TICKLE
GILI 1
(R) TICKLE; NEEDLE INTO DOING
GOLAK
SEETHE; BOIL (SEA; WATER; A
REBELLION)
GULAT
WRESTLE; STRUGGLE
KELABAKAN
FLOUNDER AROUND; BE IN CON-
VULSIONS; LOSE ONE'S HEAD;
BE DEEPLY UPSET
KELAHI
TO FIGHT WITH FISTS
KELALAWAR
BAT
KELAMBIT
BAT
KELANA
WANDERER
KELAWAR
TINY BAT
KELEPEK
TO FLUTTER
KELEBU
TAKING WATER; SUNK
KELEKATU
FLYING ANT
KELEPUR
FLOUNDERING
KELIAR
LOITER ABOUT; ROAM; DRIFT;
SWARM
KELIBANG
TO SWARM AROUND
KELINTAR
LOAF; HANG AROUND
KELUANG
A LARGE BAT
KELUPUR
TO FLUTTER
KELUYUR
LOAF; RAMBLE; STROLL
KILIK
TO TICKLE; TO INCITE
USE
GELEDAH A
SEARCH; RAID
OBJECTIVES ARE TARGETS & ACTIVITIES
ARE VECTORS:
PURPOSEFUL BEHAVIOR IS A STRAIGHT
PATH//RANDOM BEHAVIOR IS A NON-
STRAIGHT PATH
KALAMUN
DAYDREAM; FANTASY
KELAMUN
DAYDREAM; FANTASY
KELESA
EASYGOING; INDIFFERENT

AROUND & AROUND; IN ALL DIRECTIONS (NON-
CONTROLLED MOTION): FALL; SLIDE; MOVE
ACCIDENTALLY
CELAPAI
FIGHT FEEBLY (COCKS)
GELETAK
TO SPRAWL
GELIMPANG
SPRAWL (FALL SPRAWLING; E.G.
BOMB VICTIMS)
GELINCIR
SLIP; DERAIL (TRAIN)
GELINCUH
TO STUMBLE
GELINGSIR
SLIDE (E.G. ROCK OFF OF
MOUNTAIN SLOPE)
GELINTANG
SPRAWL (FALL; LIE SPRAWLING)
GELOGOK 2
SPILL LARGE AMOUNTS OF
LIQUID
GELONGSOR
SLIDE DOWN/OFF
GELUP
FALL OUT (TEETH)
KELALAP
DROWN

KELELAP A
TO DROWN
KELENGAR A
TO FAINT
KELICIH
SLIPPED; SKIDDED
KELURON
MISCARRIAGE; ABORTION
KULAI
TO LET ONE'S HEAD DROOP

THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS

KELIRU A
TO BE WRONG; MISTAKEN THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: CORRECT/ORDERLY THINKING/ACTING IS CONTROLLED/LIMITED/CONCENTRATED/SMALL MOVEMENTS//INCORRECT/DISORDERLY THINKING/ACTING IS UNCONTROLLED/UNLIMITED/GROSS MOVEMENTS (E.G.: SLIPPING)
GELAK A
LAUGHTER
GELAYAPAN B
STUTTERING; SPEAKING INCOHERENTLY FROM NERVOUSNESS
GELENYAR A
TINGLE (E.G. FOOT); BE ASLEEP (E.G. FOOT); FEEL PINS & NEEDLES
GELI
AMUSED; REPELLED; TICKLISH; (MEN) URGE; INCITE
GELISAH
NERVOUS; RESTLESS; WORRIED
GILA
MAD; TO BE CRAZY ABOUT
GULUT
IN A HURRY; HASTILY (WORDS)
KELAKAR
JOKE
KELASAH
(KELUSUH-_) TROUBLED; FITFUL (SLEEP)
KELUT
(_-MELUT) COMMOTION; CONFUSION; COMPLICATED; SLUMP; DEPRESSION
KOLOKAN
SPOILED CHILD

BACK & FORTH

GELENG
TO SHAKE ONE'S HEAD
GELAMBIR 1
WATTLE (OF FOWLS); DEWLAP; SKIN FOLDS UNDER CHIN
GELATUK A
CHATTER (TEETH)
GELAYUT
HANG DOWN (JOWLS)
GELEBAR
TO FLAP
GELEBER
TO HANG LOOSELY
GELEPEK
HANG DOWN LIMPLY (E.G. FLAG)
GELETAR
TO TREMBLE
GELETIS
TO SQUIRM
GELIGIS
TREMBLE (WITH FEAR); SHAKE; CHATTER (WITH COLD)
GELIMBIR
SAGGING JOWLS OF ELDERLY PEOPLE
GELIUT
TO WRITHE
GELODAR
TO SQUIRM
GELUGUT
TO SHAKE HARD FROM COLD; TO CHATTER FROM COLD
GOLENG
TAP S.O. IN ORDER TO GET ATTENTION
KALING 1
(KOLANG-_) UP AND DOWN MOVEMENT
KELANG
(_-KELOK) WINDING; TORTUOUS
KELABANG 1
POISONOUS CENTIPEDE
KELAK
(_-KELUK) CURVES
KELEMPING
FLABBY AND SAGGING [BREASTS OR BELLY]
KELEPAI
HANG DOWN LIMPLY (E.G. FLAG; HOUND'S EARS)
KELIT
ZIGZAG; DART BACK & FORTH; DART IN & OUT; PUSH ASIDE; HIDE QUICKLY
KOLANG 1
(_-KALING) UP AND DOWN MOVEMENT
KOLEK 1
SWAY; REEL (DRUNK); BOB UP & DOWN; DINGHY
USE
KELIBAT
TO PADDLE; (SE) A MOMENT
KOLAK 2
BUY & RESELL GOODS
KULAK 1
BUY & RESELL GOODS

CURVED (TURN; CURVED; ROUND)
CURVED: COMPLETELY; PROCESS (TURN; ROLL)
GELENDONG
BOBBIN; SPOOL
GELESER 1
START TURNING (WHEELS)
GELENTANG
WALLOW (E.G. PIG IN MUD)
GELENTANG B
WALLOW (PIG IN MUD)
GELINDING
A WHEEL; ROLL; TURN
GOLEK 1
ROLL OVER & OVER (LOG; BALL); TOPPLE (TOWER)
GULING 2
ROLL OVER & OVER (ROCK); TOPPLE (ENEMY; GOVERNMENT)
GULUNG
ROLL (ROCK; SLEEVES; CIGARETTE; BUFFALO IN MUD); WIND (THREAD); REEL (LINE)
KELINDAN 2
BOBBIN; SPOOL

KELITI
HELM; TILLER
KELOS
REEL; SPOOL; BOBBIN
KELUS 1
REEL
KILI 2
(R) REEL (ON FISHING POLE)
MADE BY
GELUNG A
HAIR KNOT; COIL (ROPE)
KELABANG 2A
BRAID (HAIR)
KELINDAN 1
NEWLY SPUN THREAD; CONVERYOR ROPE OF SPINNING WHEEL; THREAD ON NEEDLE
USE
GELEK
ROLL; ROLL S.T. (E.G. WAX); RUN OVER; GRIND; CRUSH (E.G. PEPPER)
GILAS
PULVERIZE; CRUSH; RUN OVER (E.G. CAR OVER DOG)
GILIK 1
ROLL (E.G. IRON INTO SHEETS)
GILING
TURN; MILL; FLATTEN; RUN OVER (E.G. TRAIN OVER PERSON); PRESS (SUGAR CANE); ROLL (CIGARETTE)
KILANG
PRESS; MILL (SUGAR CANE; RUBBER); REFINERY
KILIR
WHET; GRINDSTONE
TIME IS AN OBJECT: TIME IS A ROTATING OBJECT
GELER
TAKE TURNS; GO THROUGH CYCLES
GILIR
GO THROUGH CYCLES; TAKE TURNS

CURVED: COMPLETELY; STATE (CIRCULAR/GLOBULAR SHAPE)
GELANG 1
BRACELET; (R) RING-SHAPED OBJECT
GELEMBUNG A
SWOLLEN; INFLATED; BUBBLE; BALLOON
GELINTIR
PELLET: CLASSIFIER FOR PELLETLIKE OBJECTS; ROLL INTO PELLETS
GULI
A MARBLE
GULING 1
A BOLSTER; DUTCH WIFE
KELER
GLASS JAR WITH LID
KELAMBIR B
COCONUT
KELANJAR
ENDOCRINE GLAND
KELAPA B
COCONUT
KELAT 1
(BAHU) BRACELET
KELERENG
MARBLES
KELENJAR
GLAND
KELICI
MARBLES
KELIKIR
NOSE RING FOR CATTLE
KELILING
CIRCUMFERENCE; AROUND; SURROUNDING
KELIM B
HEM
KELUAN
NOSE ROPE
KILAS
NOOSE; SNARE
KILI 1
(R) NOSE RING FOR OX/WATER BUFFALO

CURVED: PARTIALLY; STATE (HAVING ONE OPEN CURVE)
GELEDING
TO WARP
GULANG
FIELD SHELTER
KELOK
CURVE; TURN; WINDING
KELASA
HUMP
KELEPAK
SOMEWHAT BENT
KELENTIT
CLITORIS
KELEPIT
LIMPLY BENT
KELIK
CURVE; BEND
KELUK
CURVE; TURN; WINDING (ROAD); (KELAK _) CURVES
KELUNG
BENT; HOLLOW
CORRECT THINKING/ACTING/SPEAKING IS A STRAIGHT LINE//INCORRECT THINKING/ACTING/SPEAKING IS A CROOKED LINE: HONESTY IS A STRAIGHT LINE//DISHONESTY IS A CROOKED LINE
KILAH 1A
TRICK; PRETEXT; RUSE; DECEPTION; FRAUD; SPURIOUS; TWIST WORDS; DISTORT TRUTH
OUTWARD FROM A CENTER: MULTIDIRECTIONAL/UNIDIRECTIONAL/BIDIRECTIONAL (STRETCH)

GELAR 1A
(TER) SPREAD OUT (RUG)
GELEMBUNG B
BUBBLE; BALLOON; SWOLLEN; INFLATED
GELIAT
STRETCH ONESELF; (TER) SPRAIN
KELELOT
TO STICK OUT ONE'S TONGUE
KELIAT
(MEN) STRETCH O.S.; (TER) SPRAINED
USE
KILAN
SPAN

SOUND MADE BY STRIKING/EXPLODING/(LIKE THAT) FROM VOCAL TRACT
SOUND (LIKE THAT) FROM VOCAL TRACT

GELAGAPAN
STUTTERING; SPEAKING INCOHERENTLY DUE TO NERVOUSNESS
GELAK B
LAUGH
KELAH
COMPLAINT; A CHARGE; TO COMPLAIN
KELAK 1
TELL ON S.O.; COMPLAIN
KELENTOM
SPEECH INTONATION
KELESEH
(_-PESEH) TO SPEAK DUTCH
KELU
DUMB; MUTE; KEEP SILENT
KELUH
SIGH; GROAN; MOAN; WHIMPER; COMPLAIN
MAKE
GELATIK
PADDYBIRD

SOUND MADE BY STRIKING/EXPLODING
SOUND MADE BY EXPLODING
GELEDEK
THUNDER
GELEGAR 1
RUMBLING (THUNDER; GUNFIRE)
GELUDUK
THUNDER

SOUND MADE BY STRIKING
GELETIK 2
TICK (CLOCK); THROB (HEART)
GELETING
TINKLE (E.G. ICE IN GLASS)
KELENENG
SOUND OF A BELL; CLANG; RING; SMALL BELL
KELETAK
MAKE A CLACKING SOUND WITH WOODEN/LEATHER HEELS
KELETANG
JINGLING; TINKLING (COINS)
KELETIK
TICKTICK
KELOCAH
SPLASH; LAP (WATER)
KELONTANG
RATTLE OF TIN CANS
HAVE
KELENTENG
CHINESE TEMPLE
MAKE
GELOJAK A
SLAP (WAVES ON BOAT)
KELOM
WOODEN SHOES OR SLIPPERS
USE
KELONTONG
PEDDLER; HAWKER

TOGETHER
COHERING (STICKY)

GULA
SUGAR
GULALI
SUGAR CANDY
KELADI A
TARO
KELEDEK
(UBI _) SWEET POTATO
KOLANG 2
(_-KALING) SUGAR PALM FRUIT
KOLEH
COOKIES MADE FROM CASSAVA

CONCENTRATED

KELAT 4A
PUCKER (DUE TO TASTE)
KELEK 1
(R) ARMPIT
CAUSE
GELOGOK 3
GULP DOWN IN BIG SWALLOWS (E.G. COFFEE)

CONNECTED

CAUSE
KELAT 2
LONG THICK ROPE USED TO PULL DOWN TREE BEING CUT; BRACE; SHEET (OF SAILBOAT)
KELIM A
HEM
KELING 1
RIVET
KELIP 3
PAPERCLIP
MADE BY
GELUNG B
KNOT (OF HAIR); COIL (ROPE)
KELABANG 2B
BRAID (HAIR)

CONTAINED

FOR
KOLAM
POND; TANK
KULAH
SMALL WATER BASIN
KULAK 2
A CUBIC MEASURE

CONTIGUOUS

GOLONG
(AN) GROUP; CLASS; (MEN-KAN) CLASSIFY
KELAMIN
PAIR; SEX
KELAS
GRADE; CLASSROOM
KELIMUN
THICK CROWD
KELOMPOK
CLUSTER (MANGOES); BUNCH; BAND; GROUP
KELON
HOLD S.O. WHILE LYING NEXT TO HIM
KELUARGA
FAMILY; RELATIVE; GENUS

K!V!R
AROUND & AROUND; IN ALL DIRECTIONS

GERAPAI B
TO GROPE
GERATAK
LOOK FOR (ALL OVER)

GERAYANG 1
CRAWL (SNAKE; INSECT); FEEL ALL OVER; OVERRUN; GO ALL OVER
GERBAK
SPREAD; PERVADE (ODOR)
GERBANG 1
SPREAD OUT; HANG DOWN (HAIR; ETC.)
GEREPES 2
FUMBLE; FIDDLE WITH ONE'S FINGERS
GERMUT
SWARM; CROWD AROUND
GEROBOK 2A
TO BUBBLE
GEROCOK
FOAM; RUSH (WATER)
GERUMIT
TINKER; PUTTER AT
GERUMUT
TO SURROUND
GERUPIS
TO TINKER AT
GERUPUK B
TRIP; STUMBLE

DISRUPT SURFACE/REDUCE SIZE (FIGURE/GROUND IS ROUGH; JAGGED: NON-SMOOTH)
USING FRICTION (RIGID SURFACE): GRIND; CRUSH; SCRATCH; SCRAPE

GARAP
TO TILL; WORK ON
GARAS 1
EAT; GOBBLE UP
GARIT
SCRATCH
GARUK
SCRATCH; SCRAPE (E.G. PAN); EMBEZZLE
GERAGAS A
SCRATCH; COMB; RUN ONE'S FINGERS THROUGH THE HAIR
GERAGOT
NIBBLE AT (CORN ON THE COB); GNAW (BONE)
GERAYANG 2
RUN FINGERS THROUGH (HAIR)
GERET
SCRATCH (E.G. MIRROR)
GERINDA
GRINDSTONE; SHARPEN; HONE
GERIT 1
GNAW (MOUSE); NIBBLE
GEROGOT
BITE REPEATEDLY; NIBBLE (CORN ON THE COB)
GEROWOT
TO UNDERMINE; TO DESTROY
GERTIK
TO GRATE
GERUS
POLISH; CRUSH; GRIND IN MORTAR
GERUT
GNASHING; SCRAPING; CRUNCH
GOREK
SCRATCH; ITCH
GORES
SCRATCH; TO LINE
GORET
SCRATCH; LINE
GURAT
SCRATCH; LINE
KERAT
NIBBLE; SLICE
KERETAN
MATCHES
KERIK
SCRAPE (E.G. DIRT FROM PLATE); TREAT A COLD BY SCRAPING THE SKIN WITH A COIN DIPPED IN OIL
KERIKIT
GNAW; NIBBLE
KERIP 1
GNAW; NIBBLE
KERIT
GNASH
KERKAH 1
GNAW AT; TEAR APART
KERNYUT 1
GNASH (TEETH)
KEROK
SCRAPE; TO CURRY OR RUB DOWN (A HORSE)
KERSIK 1
GRIT; GRAVEL
KERTAK 1
GNASH (TEETH)
KERUK
(KERAK-_) CRACK
SCRAPE; TO CURRY OR RUB DOWN (A HORSE); DREDGE
KERUMIT
GNAW; NIBBLE
KERUT 1
SCRAPING
KOREK
TO SCRAPE
KORES
SCRATCH; LINE (IN PAPER)

CAN
GEREH
DRIED SALTED FISH
GEREPES 1
UNEVEN; ROUGH (SURFACE)
GERIH
DRIED FISH
GERSANG
COARSE (HAIR); BARREN
GERUTU 1
ROUGH; COARSE (TEXTURE)
GIRAS
COARSE LINEN
GURUN
WASTE LAND
KERAMBIL
COCONUT
KERAMIK
CERAMICS
KERANG 1
SHELL; OYSTER
KERAS
HARD
KEREDAK
CAKED AND DRIED-UP DIRT (CLINGING TO PEOPLE; THINGS; ANIMALS)
KERESENG
CRACKED (SKIN)
KERING 1
DRY (SHIRT; LAND)
KERINTING
DRIED MOLLUSKS

KEROPENG
SCAB
KEROPOS
POROUS
KEROSONG
SLOUGHED SKIN
KERSANG
BARREN (LAND); COARSE (HAIR)
KERTANG
CAKED WITH DIRT
KERUPING
SCAB (OF A WOUND; SKIN ERUPTION; RASH)
CAUSE
GERET
TO DRAG
GERUPUK A
TRIP; STUMBLE
CAUSED BY
GERUGUT
GROOVED; FURROWED
FOR
GARU
HARROW
GERAHAM
MOLAR
GERGAJI
SAW
GERIGI
TOOTHED
GERIGIS
SERRATED
GERINJAM 1
GRINDSTONE TO FILE TFETH
GERIP A
SLATE PENCIL
KERAMBIT
SMALL SICKLE
MADE BY
GARIS
SCRATCH; LINE
KERAKAL
GRAVEL
KERANG 2
(R) LOOSE STONES
KERDAK
DREGS; SEDIMENT (OF COFFEE; WINE); MODEST TERM FOR ONE'S POSSESSIONS
KERIKIL
PEBBLE; GRAVEL
KERSAI
CRUMBLY; LOOSE (E.G. SAND)
KERUS
CRUSH (A DRINK SUCH AS ORANGE CRUSH)
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
GARAU
GUTTURAL
GARUNG A
GROWL
GERAM A
ANGRY; (MEN) GROWL
GERESEK
RUSTLE
GERIMIS
DRIZZLING
GERISIK
RUSTLE (LEAVES; PAPER)
GERIT 2
SCREECH (E.G. SLATE PENCIL ON TABLET)
GEROS
SNORE
GEROSOK
SHUFFLING; CREAKING SOUNDS
GERSAK
CRACKLING; CRUNCHING SOUND
GERTAK 2A
SNARL; SNAP AT; BLUFF; THREATEN
GERUH 1
SNORE
GERUK 2
(_-GERAK) SOUND OF TABLES SCRAPING ACROSS THE FLOOR
GERUTU 2A
GRUMBLE
GURAH
RINSE ONE'S MOUTH
KERAK 1
(_-KERUK) CRACK
KERAK 2
CRUST
KERESEK 2
RUSTLE
KERESEK
RUSTLE; CRACKLE (DRY LEAVES)
KERIH
SOUND OF A SCREAMING MONKEY; SCREAM; GROAN (WITH PAIN)
KERIP 2
CRACKLE (GRAVEL)
KERISIK 2
RUSTLE; CRACKLE (DRY LEAVES); DRIED BANANA LEAVES
KERIUK
TO CROW
KERKAH 2
CRUNCHING; CRACKING SOUND (BONES OR WOOD BEING BROKEN)
KERNYAT
(_-KERNYUT) CREAK (SHOES; DOOR)
KERNYAU
HOARSE; CRUNCHING SOUND (E.G. OF EATING RAW CUCUMBER)
KERNYUT
CREAK (SHOES; DOORS)
KERNYUT 2
CREAK
KEROSOK 2
RUSTLE
KERSIK 2
RUSTLING SOUND (E.G. DEAD LEAVES)
KERTAK 2
CREAKING; CRACKING SOUND (BREAKING BRANCH OR STAIRS)
KERTUS
SOUND OF PAPER BEING CRUMPLED
KERUYAK
TO CROW (E.G. A COCK)
KOROK
AN EXCAVATION
KURUYUK
TO CROW
MAKE (AURAL: MAKE SOUND (LIKE THAT) MADE BY)
KERETEK
CLOVE CIGARETTES (WHICH CRACKLE AS THEY BURN)
KERIPIK
CRISP-FRIED CHIPS OF BANANA; CASSAVA; ETC.

KERIT
(_ DAYUNG) CRICKET
KERTAS
(PAPER)
KERUPUK
CRISP-FRIED CHIPS OF FLOUR

INTERPERSONAL RELATIONSHIPS ARE WAYS OF TOUCHING: ATTACKING/FRIGHTENING/ BOTHERING IS ROUGHNESS/GRINDING

GARANG
FIERCE; CRUEL; VIVID; RAGE; ROAST
GARA 1
FRIGHTEN OFF; DRIVE AWAY; TURMOIL; UNDESIRABLE EVENT; RARE UNNATURAL PHENOMENON
GARONG
ROBBER
GERA
FRIGHTEN; STARTLE; CHASE AWAY
GERAM B
ANGRY; GROWL
GERAYAK
ROBBER
GERECOK
TO ANNOY
GERENDENG
TO STRIKE A THREATENING POSTURE
GEREBEK
RAID (BY POLICE)
GERENYAU
WITHOUT GOOD MANNERS (ESP. GIRLS)
GERGAJUL
SCOUNDREL
GEROPYOK
TO RAID; TO GIVE CHASE
KERENG
GRUFF
KERITIK
CRITICISM

USING PIERCING (RIGID/FLEXIBLE SURFACE)

GEREK
PERFORATED; DRILL; BORE
GERTAK 1
TO SPUR
GOROK 1A
SLASH; CUT (E.G. THROAT); SLAUGHTER
GURDI
DRILL
KARAM
TO BE SHIPWRECKED; TO FAIL
KERNAI
CUT; CHOP INTO SMALL PIECES (MEAT; VEGETABLES)
CAUSED BY
GEROHOK A
HAVE HOLES (WALLS); HAVE CAVITIES (TEETH); HOLLOW
KEROBAK
WITH A HOLE/HOLES (E.G. IN A WALL); WITH A BIG TEAR (E.G. A SAIL; FLAG); SCARRED; POCK-MARKED
KEROBEK
WITH A HOLE/HOLES (E.G. IN A WALL); WITH A BIG TEAR (E.G. A SAIL; FLAG); SCARRED; POCK-MARKED; TORN UP
FOR
GARPU
FORK
GERANGGANG
SHARPLY POINTED BAMBOO POOLE
MADE BY
GERABANG
LARGE TEAR (IN CLOTH); HOLE (IN WALL)
USE
GIRING
DRIVE (CATTLE); LEAD (PRISONERS)

USING TORSION (FLEXIBLE SURFACE): WRINKLE

GERAK
MOVE; SLIGHT SPASMS (E.G. EYELID)
GERENYENG
GRIN BROADLY (TILL GUMS SHOW)
GERENYET
TWITCHING; SPASM
GERENYOT
WITH THE CORNERS OF THE MOUTH PULLED UP OR DOWN
GERINGSING
CURLY (HAIR); DISTORT (FACE)
GERISING
TWIST/DISTORT (FACE; E.G. WITH PAIN)
GERONYOT
TWITCHING; SPASM; CONTRACT (MUSCLES)
GERUIT
WRIGGLE (SNAKE; WORM)
GERUNDANG
TADPOLE
KERO 1
SQUINTING; SQUINT-EYED
KEROH
FALSE; DECEPTIVE; CROOKED; ON THE SLY; (KERANG- _) CRISS-CROSS (LINES); IRREGULAR (SHAPE); RAMBLING (HOUSE)
KERAMPANG
PERINEUM; CROTCH
KERANGKANG
CROTCH; PERINEUM
KERDUT
WRINKLED
KERECENG
BLINK
KEREDEP
WINK; BLINK (EYE); FLICKER (E.G. STAR)
KEREKOT
UNEVEN; ROUGH (FLOOR); CROOKED; DISFIGURED (FINGERS)
KERENYOT
GRIN; TWIST MOUTH
KERESEK 1
DRIED BANANA LEAVES; RUSTLE; PEEL (SKIN)
KERESOT
WRINKLED; FURROWED (FOREHEAD)
KERENYIT
FURROW; FROWN

KERENYUT
WRINKLED; SHRIVELED (E.G. FACE)
KERINYUT
WRINKLE; (_ DAHI) FROWN
KERIPUT
WRINKLED; FURROWED
KERIS
CEREMONIAL DAGGER (HAVING CROOKED BLADE)
KERISIK 1
PEEL (SKIN)
KERISUT
WRINKLED (E.G. FACE); CREASED (E.G. CLOTH; PAPER)
KERITING
CURLY (HAIR)
KERLIP 1
BLINK (EYES); TWINKLE (STAR)
KERNYIH
GRIN; MAKE FACES
KERNYING
BARE ONE'S TEETH
KERNYIT
FURROW; FROWN
KERNYUT 3
WRINKLE; FROWN
KERONGSONG
HUSK; OUTER LEAF; WRAPPER; DISCARDED SKIN OF SNAKE; CARTRIDGE
KEROSOK 1
DRIED BANANA LEAVES; RUSTLE; PEEL (SKIN)
KEROTOT
WRINKLED; GROOVED
KERSIP
WINK; BLINK; FLICKER (STARS)
KERUIT
WIGGLE; SQUIRM
KERUKUT
WARPED; CURLED UP
KERUMUK
CRUMPLED (PAPER); SLUMP; SAG
KERUNYUT
WRINKLED; SHRIVELED (E.G. FACE)
KERUT 2
SHRIVEL; SHRUNKEN; FURROWED

CAUSE
GERING
ILL (HONORIFIC); LABOR PAINS

CAUSED BY
GERMANG
TO STAND ON END (HAIR); HAVE GOOSEBUMPS

USE
KEREDONG
WRAPPED IN (A BLANKET; SARONG)

VIBRATING IS WRINKLING: INTERMITTENT LIGHT IS WRINKLING (INTERMITTENCY OF LIGHT IS CAUSED BY WRINKLING OF THE SOURCE)

CAUSED BY
GERENYAM
TO TWINKLE
GERHANA
ECLIPSE
GERIDIP
GLITTER; SPARKLE
GERLAP
FLICKER; SPARKLE
GERLING
BLINK; GLANCE; OGLE
GERLIP
GLITTER; TWINKLE
GURAM
DULL; DIM
KERLAP
GLITTER (STARS); (TER) SLEEP A WINK; DOZE OFF A MOMENT

SOUND MADE BY STRIKING/EXPLODING/(LIKE THAT) FROM VOCAL TRACT

SOUND (LIKE THAT) FROM VOCAL TRACT

GARUNG B
GROWL
GERABAK 2
TO CRY
GERENIK 1
LOW/UNEVEN IN VOLUME (E.G. PRAYERS)
GERICAU
LOUD REPETITIVE SOUND: TWITTER (BIRDS); CHATTER (MONKEYS); HONK (GEESE)
GERTAK 2B
SNARL; SNAP AT; BLUFF; THREATEN
GERUH 2
TRUMPET (ELEPHANTS)
GERUNG
ROAR (LION); TRUMPET (ELEPHANT); WAIL
GERUTU 2B
GRUMBLE
GURAU
JOKING

SOUND MADE BY STRIKING/EXPLODING

SOUND MADE BY EXPLODING

GERAK 1
(GERUK-) THUNDER
GERANTANG A
TUMULTUOUS NOISE
GERANTANG B
TUMULTUOUS NOISE; BURST OF NOISE TO SCARE
GERENTAM
SOUND OF EXPLOSIONS OF MORTAR
GERENTANG
SOUND OF EXPLOSIONS
GERONTANG 1
FRIGHTENING; BOOMING
GERONTANG 2
BOOMING
GERUK 1
(-GERAK) THUNDER
GERUTUP
SOUND OF RAPID SEQUENCE OF EXPLOSIONS
GERUTUS A
SOUND OF RAPID SEQUENCE OF EXPLOSIONS
GERUTUS B
SOUND OF RAPID SEQUENCE OF EXPLOSIONS
GURUH
THUNDER

MAKE

GERANAT
GRENADE

SOUND MADE BY STRIKING
GERABAK
(_-GERUBUK) STOMP; THUMP (FURNITURE; FOOTSTEPS)
GERAK 2
(GERUK-_) SOUND OF TABLES SCRAPING ACROSS THE FLOOR
GERANTANG A
TUMULTUOUS NOISE
GERDAM
TO FALL WITH A THUD
GERDUM
FALL WITH A THUD
GERINCING
JINGLE
GERINDING
JEW'S HARP
GERODAK
CLATTER (E.G. STONE); STAMP (FEET)
GEROPYAK
WITH A THUD
GERUBUK
(GERABAK-_) STOMP; THUMP (FURNITURE; FOOTSTEPS)
KERANG 2
(_-KERUNG) CLATTER (E.G. DISHES)
KERENCANG
RATTLING SOUND OF METAL
KERENCING
RATTLING SOUND OF METAL
KERENCUNG
TINKLE; JINGLE
KERINCING
TINKLE; JINGLE (E.G. MONEY)
KERONCONG
PORTUGUESE-INFLUENCED MUSIC; GROWL (STOMACH); ANKLE BELLS; JINGLE
MAKE
KEROMONG
K.O. MUSICAL INSTRUMENT (LIKE BONANG)

KE(M)B
NON-UNIDIRECTIONAL; DISTRIBUTED WITH RESPECT TO A CENTER
AROUND & AROUND; IN ALL DIRECTIONS (NON-CONTROLLED MOTION)

KEBAT
BUNCH; BAND (E.G. FOR WAIST); WRAP; BIND; INVOLVE
KEBAYA
WOMAN'S BLOUSE REACHING BELOW THE WAIST
KEBAYAN
VILLAGE MESSENGER
KEMBAN
BREAST CLOTH
KEMBARA
TO WANDER
KEMBIRA
SCATTER IN DIFFERENT DIRECTIONS (BIRDS; SPARKS)
CAUSE
KEBUR
STIR UP (E.G. HURRICANE S. OCEAN)
MADE BY
KEMBAL
SMALL WICKERWORK CONTAINER
BACK & FORTH

KEBAR
WAVE; FLUTTER (FLAG)
KEBUT
DUST OFF S.T.; WAVE BACK & FORTH (E.G. SARONG; FOR SHOOING MOSQUITOES)
USE
KEBAS 2
SHAKE OUT (E.G. SHEET; BLANKET)

OUTWARD FROM A CENTER: MULTIDIRECTIONAL; PROCESS/MULTIDIRECTIONAL; STATE

KEBUL
BILLOW; BLOW; EXHALE (SMOKE)
KEMBANG
FLOWER; BLOOMING; EXPAND; UNFURL; SWELL; OPEN; DEVELOP
KEMBILI
SMALL POTATOLIKE TUBER
KEMBUNG
PUFFED UP; BLOW UP (E.G. BALLOON)

KI&C
MOUTH (CLASSIFIER)
EAT

KECAP
SOY SAUCE
KECAP
TO SMACK ONE'S LIPS; TO TASTE
KECIMIK
(KECOMAK-_) TO PUT TOO MUCH IN ONE'S MOUTH
KECOMAK
(_-KECIMIK) TO PUT TOO MUCH IN ONE'S MOUTH
KECUP
KISS
KECUT 1
SOUR; WRINKLED; SHRIVELED; SHRUNKEN
MAKE VOCAL SOUND
--- KECEK
CHIT-CHAT; PERSUADE; DECEIVE
KECAH
(KECUH-_) MAKE/RAISE A FUSS
KECAM
TO CRITICIZE; TO INVESTIGATE; TO TAKE TO HEART
KECANDAN
JOKING
KECUH
(_-KECAH) MAKE/RAISE A FUSS
KECUMIK A
TO MUMBLE
KICAK
TWITTER; WARBLE (BIRD); CHATTER (IDLE TALK)

KICAP
TO CHIRP
KICAU
TWITTER; WARBLE (BIRDS);
CHATTER (IDLE TALK)

LE/ET/C/D
BREAK SURFACE; ERUPT; EXPLODE

LECUR
A BLISTER
LECUT 1
(MEN) TO WHIP; SQUEEZE OUT
LEDAK
EXPLODE; BREAK OUT; BOOM
LEDING
WARPED
LEDOS
EXPLODE; BURST; COLLAPSE
LETIK
SNAP; CRACK; BREAK (GLASS
DUE TO HOT WATER); TICK;
BEAT (HEART)
LETUP
EXPLODE; BURST (E.G. BALLOON
BY PIN); BANG; CRACK (RIFLE)
LETUS A
EXPLODE; BREAK OUT (WAR);
ERUPT; BANG; CRACK (RIFLE);
POP (BALLOON; CORN)

LV!NT/C
MOVE WITHOUT FRICTION (WITHOUT RE-
SISTANCE/CONTROL): (SLIDE; SMOOTH)
FIGURE IS A NON-SURFACE
MOVE WITHOUT RESISTANCE (SMOOTH-
LY): GROUND IS A NON-SURFACE
(SLIDE IN/OUT)

LENCIT
SLIP THROUGH
LONCER
LOOSE (E.G. A SCREW)

MOVE WITHOUT RESISTANCE (SMOOTHLY):
GROUND IS A SURFACE (SLIDE ON)
LANCANG 2
YACHT; (R) SKIP STONES ON
WATER
LANCAR
SMOOTH; FLUENT; WATERSKI
LANTUN
(MEN-KAN) TO LAUNCH
LUNCUR
SLIDE DOWN INTO; GLIDE AWAY;
SLIDE; GLIDE
FOR
LANCAP
SMOOTH
LANTAI
FLOOR
LINCIR
SMOOTH; SLIPPERY; SLIDE
OVER; FLUENT; GLIB
LINTAH
LEECH
LONTAR 1
PALMYRA PALM THE LEAVES OF
WHICH ARE USED AS PAPYRUS
DECEPTION/STEALTH IS SMOOTH MOTION

LANCUNG 1
FALSE; TREACHEROUS
LENCING A
FLEE
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS
ARE MOTIONS: CORRECT/ORDERLY THINK-
ING/ACTING IS CONTROLLED/LIMITED/
CONCENTRATED/SMALL MOVEMENTS//INCOR-
RECT/DISORDERLY THINKING/ACTING IS
UNCONTROLLED/UNLIMITED/GROSS MOVEMENTS
(E.G.: SLIPPING)
LANCANG 1
BOLD; SHAMELESS; AUDACIOUS;
FORWARD; IMPUDENT
LANTUR
DIGRESS; RAMBLE; DIVERT
LENCONG
GO ASTRAY; GO WRONG
LONCO
LOAFING; LOITERING; ROAM
AIMLESSLY
LONTE
PROSTITUTE
LUNCAS
MISS; FALL SHORT; HIT WIDE
OF; ERROR
LUNTANG
TO LOAF
FIGURE IS A SURFACE: COVERINGS (SLIDE
OVER)

LANCING
TROUSERS
LONTONG
PACKAGE OF COOKED RICE
WRAPPED IN A BANANA LEAF
SOUND MADE BY STRIKING/EXPLODING

LANTUNG 1
EXPLODE; CONFUSION OF EX-
PLODING SOUNDS
LENTIK 2
CRACKLE
LENTING 2
SOUND OF SMALL METAL OBJECTS
HITTING THE FLOOR
LENTUM
EXPLOSION
LONCENG
BELL; CLOCK; CHIME; RING
(BELL); STRIKE (CLOCK)
MAKE
LANTAK
HAMMER; RAM; RAMROD; PISTON
ROD; ATTACK VIOLENTLY

UNIDIRECTIONAL//NON-UNIDIRECTIONAL:
STRAIGHT//CURVED
CURVED

LENTIK 1
SOMEWHAT CURVED; SLIGHTLY
BENT; ELEGANT
LENTING 3
WARPED
LENTUK
FLEXIBLE;
BEND
LENTUR
BEND; DEFLECTION; REFRAC-
TION? ???

STRAIGHT; LINE

LENCANG A
FORMING A STRAIGHT LINE
LINTANG
ACROSS; WIDE; LIE ATHWART; BE IN THE WAY; CROSS S.O.: OBSTRUCT; HAMPER

LV!R
TOGETHER//APART
OUTWARD FROM A CENTER/APART

LARAI
SEPARATED
LARAP 1
IN DEMAND
LARAT
INCREASING (E.G. ILLNESS); SPREAD; WANDER; DRAW OUT; PROTRACT; PROLONG
LARI
TO RUN; TO ESCAPE
LARIS
POPULAR; IN DEMAND (GOODS)
LARUT
DISSOLVE; FUSE; MELT; LATE; DRAG ON ENDLESSLY; PROCRASTINATE; BROKENHEARTED
LERAI
SEPARATED; (PEN) ARBITER; REFEREE
LERAK
BROKEN-DOWN; CRUSHED
LURAH 2B
RAVINE
LURUH
SHED (HAIR; FUR): DROP (LEAVES; FLOWERS); MOLT (CHICKENS)
LARUT
FALL OFF; FALL OUT; DROP OFF; TAKE OFF; STRIPE; WIPE OFF; CLEAR OUT; LEAVE; DEPART

TOGETHER

CAUSE
LARAP 2
SLACKEN (ROPE)

UNIDIRECTIONAL//NON-UNIDIRECTIONAL: STRAIGHT//SLANTED
SLANT; SLOPE

LERENG
SLOPE; INCLINE; DESIGN OF CLOTH
LOROT
DECLINE; SINK; BECOME LOWER; DETERIORATE

STRAIGHT; LINE

LARAS
STRAIGHT; CYLINDRICAL; RIFLE BARREL; CLSFR. FOR STRAIGHT OBJECTS; PITCH; HARMONY; SCALE; KEY; ADJUST; ADAPT
LARIK
ROW; LINE; TURN S.T. ON A LATHE
LARON
FLYING WHITE ANT

LERANG A
STRIP; WIDTH OF CLOTH; (R) STRETCHER; LITTER
LERANG B
STRIP; WIDTH OF CLOTH; (R) STRETCHER; LITTER
LERET
ROW; SERIES

LIRIK
GLANCE AT STEADILY; PEEP AT; SIDELONG GLANCE; PIERCE; PERFORATE; BORE THROUGH
LOREK
STRIPE
LORENG
STRIPE
LORONG
PATH; LANE; ALLEY
LURAH 2A
RAVINE
LURU
RUN;CHASE AFTER; (PEN) BULLET
LURUB
CLOTH FOR COVERING A BIER
LURUS
STRAIGHT; HONEST; UPRIGHT
HAVE
LURIK
STRIPED MATERIAL FROM CENTRAL JAVA

PUT/C/K
BREAK; TEAR; CUT
BREAK APART (SINGLE OBJECT)

PATAH
BROKEN; FRACTURED; A FRAGMENT
PECAH
BROKEN; SMASHED; SPLIT; CHAPPED; DISSECT; CURDLED; BROKEN OUT
POTOL
BROKE; HARD UP; CUT OFF
CAUSE
PUKUL
STROKE; HOUR; (MEN) HIT; STRIKE
MADE BY
PATUNG
IMAGE; SCULPTURE; STATUE
PUKAL
LUMP; BLOCK (E.G. OF GOLD)
THE MIND IS AN OBJECT: VOLITION IS AN OBJECT & SUBMISSION IS BREAKING
PACAL
SLAVE
PAKAT
AGREEMENT; DISCUSSION
PAKSA 1
FORCE; NECESSITY; COMPULSION
PATIH
MEEK; SUBMISSIVE; DOCILE; OBEDIENT; GOVERNOR; VICE REGENT
PATIK
SLAVE
PATUH
OBEDIENT; MEEK
PATUT
PROPER; SHOULD; IN LINE WITH

INTERPERSONAL RELATIONSHIPS/CONTRACTS
ARE OBJECTS
PECAT
FIRED; DISCHARGED (FROM JOB);
SUSPENDED
LIGHT IS A SUBSTANCE
PETANG
AFTERNOON; (KE-AN) OVERTAKEN
BY NIGHTFALL; SECRET AGENT

BREAK THROUGH SURFACE; ERUPT; EMERGE
(FIGURE & GROUND BOTH INVOLVED)

PATEK
YAWS
PEKUNG
FOUL-SMELLING ULCERATION
PUCUK
TOP OF A LEAF; SPROUT;
SHOOT; CLASSIFIER FOR
RIFLES; ETC. A LEAF
PETIK
BUD; BEGIN BEARING FRUIT;
OVARY
CUT: SEVER; SLASH SURFACE

PECUT
WHIP
PETIK
PLUCK (FLOWER; GUITAR)
POTONG A
CUT; PIECE; LUMP; SLICE
PUKANG
CROTCH; HOOK; TEAR APART
PUTUS
SEVERED; BROKEN OFF; FIN-
ISHED; DEFINITE; DECIDE
PIERCE

PACAT
LEECH
PACUK
PECK; BITE
PATUK A
PECK; BITE
FOR
PACAK 1
ROASTING SPIT; IMPALE
PACU
SPUR
PACUL
HOE
PAKU 1
NAIL; SPIKE
PATIL
POLE
PATOK
POLE
HEARING IS TOUCHING: HIGH PITCH AND
AMPLITUDE IS SHARPNESS
PEKAU
A SCREAM
PEKIK
YELL
PEKING
WHINE; HOWL
PETIR
THUNDERCLAP; THUNDERBOLT
SEL
BETWEEN

---SELA
CRACK; GAP; INTERVAL; AUX-
ILIARY CROP; ALTERNATE;
INTERMITTENT; INTERRUPT
SELANG
INTERVAL; PAUSE; BREAK; HALL;
LOBBY; VERANDA; (_-SELING)
ALTERNATING
SELANGKANG
GROIN; PERINEUM
SELASAR
OPEN VERANDA
SELAT B
STRAIT; PASSAGE
SELESA
SPACE; OPPORTUNITY
AT
SELISIP B
SLIP IN; INSERT SECRETLY
SELIT
ENCLOSE BETWEEN TWO OBJECTS;
PINCH
ACTIVITIES ARE OBJECTS
AT
SELETUK
INTERRUPT S.O.
SITUATIONS ARE LOCATIONS & ALTERNATION
IS BACK & FORTH MOTION
AT
SELING
(BER) ALTERNATE; TAKE TURNS;
(AN) VARIATIONS;
ALTERNATION; INTERLUDE;
(SELANG-) ALTERNATING
SIMILARITY IS CONTIGUITY//DISSIMILARI-
TY IS SEPARATION
SELISIH
DIFFERENCE (OF AGE); QUARREL;
DISPUTE

MOVE WITHOUT FRICTION (WITHOUT RESIST-
ANCE/CONTROL): (SLIDE; SMOOTH)
FIGURE IS A NON-SURFACE
MOVE WITHOUT CONTROL

THOUGHTS/ATTITUDES/EMOTIONS/
SENSATIONS ARE MOTIONS: CORRECT/
ORDERLY THINKING/ACTING IS CON-
TROLLED/LIMITED/CONCENTRATED/
SMALL MOVEMENTS//INCORRECT/DISOR-
DERLY THINKING/ACTING IS UNCON-
TROLLED/UNLIMITED/GROSS MOVEMENTS
(E.G: SLIPPING)

SELEWENG
DEVIATE; DIGRESS (FROM THE
SUBJECT); DIVERT; DEFLECT
SELIMPANG
DEVIATE FROM THE RIGHT PATH
SELIRAT
CONFUSED; POSSESSED; FITS
SELIWIR
LOITER; HANG OUT
SELONGKAR
TURN OVER; PUT IN DISORDER;
RUMMAGE

MOVE WITHOUT RESISTANCE (SMOOTHLY):
GROUND IS A NON-SURFACE (SLIDE IN/OUT)
SELAK
HARBOR BOOM; BOLT; (MEN) TO
BOLT S.T.; PUSH
SELAT A
STRAIT; PASSAGE; INSERT;
THRUST BETWEEN

SELEMPANG 2
(TER) FALL ASTRADDLE; AFRAID
SELEPA
CIGARETTE CASE
SELIGI
JAVELIN
SELISIP A
SLIP IN; INSERT SECRETLY
SELOT
LOCK (E.G. PADLOCK)
SELULUP
DIVE; PLUNGE
SELUMBAR
WOODEN SPLINTER
SELUSUH
TO SLIDE; S.T. TO EASE CHILD-BIRTH
DECEPTION/STEALTH IS SMOOTH MOTION
SELU(N)DUP
SNEAK IN; SMUGGLE
SELUDUP
DUCK INTO; SMUGGLE; INFIL-TRATE
SELUSUP
PENETRATE; INFILTRATE; SLIP AWAY; DISAPPEAR

MOVE WITHOUT RESISTANCE (SMOOTHLY):
GROUND IS A SURFACE (SLIDE ON)
SELAJU
SKATE
SELIP
SKID; SLIP IN; SLIP IN BE-TWEEN; INTERRUPT
SELUSUR
SLIDE (E.G. DOWN A BANISTER)
CAUSE
SELUR
MUD
SELUT
MUD
DECEPTION/STEALTH IS SMOOTH MOTION
SELIMPAT
STAY CLEAR OF; AVOID
SELINAP
CRAWL; MOVE STEALTHILY; SLIP AWAY
SELINGKUH
DISHONEST; CORRUPT
SELISIR
GO ALONG THE COAST
SELOMOT
FOOL; HOODWINK
SELUDUK A
CRAWL UNDER
FIGURE IS A SURFACE: COVERINGS (SLIDE OVER)

SELAMPAI
SCARF; TO SLING OVER THE SHOULDER
SELAPUT
MEMBRANE; COVER
SELEMPANG
SHOULDER BELT; WEAR S.T. OVER THE SHOULDERS
SELENDANG
SHAWL
SELERANG
SKIN; HIDE
SELIMUT
BLANKET; CAMOUFLAGE
SELONGSONG
COVER; MUZZLE
SELOP
SLIPPER
SELUAR
PAIR OF TROUSERS
SELUBUNG
COVER; WRAPPER; ENVELOPE
SELUDANG
SHEATH OF THE INFLORESCENCE OF PALM TREE
SELUMUR
CASTOFF SNAKESKIN
SELUPAT
MEMBRANE

TEG
RIGID CONSISTENCY (FIRM)

TEGAK
ERECT; UPRIGHT; STANDING
TEGAL
DRY (NON-IRRIGATED) FIELD
TEGANG
TAUT; TIGHT; TENSE; STRAINED (ROPE; SITUATION; RELATION-SHIP)
TEGAP
STURDY; FIRM (E.G. LEADER-SHIP): WELL-BUILT (BODY)
TEGAR
STIFF; STRAINED; STUBBORN
LACK OF MOTION IS RIGIDITY
TEGUN
STOP SUDDENLY; STALL; GET STUCK
CHANGE IS MOTION & LACK OF MOTION IS RIGIDITY
TEGAS
FIRM; RESOLUTE; STRICT; STERN; CLEAR; DISTINCT
TEGUH
FIRM (E.G. PROMISE); SECURE; DEPENDABLE, (MEN-KAN) AFFIRM; CONFIRM
CAUSE
TEGAH
FORBID; PREVENT

TERS&
UP//DOWN
DOWNWARD MOTION (ABRUPT; VIOLENT)

TERBAN
COLLAPSE
TERBIS
LANDSLIDE
TERJAL
STEEP; SHEER (E.G. MOUNTAIN SLOPE)
TERJANG
ATTACK; TRAMPLE ON; KICK
TERJUN
JUMP OFF; JUMP DOWN; DIVE; DROP; DISAPPEAR
TERKAM
POUNCE ON; GRASP
TERKUP
FALL ON S.T.

TERPA
POUNCE ON; JUMP AT; JUMP;
LEAP

UP___
TERBANG
FLY; DISAPPEAR; EVAPORATE
TERBIT
RISE; EMERGE (SUN); APPEAR;
COME OUT (BOOK)

TUMP!: TU!(M)P! // TE/A(M)P
DAMAGE; STRIKE (FIGURE IS LARGE/A SURFACE)
___ ___

TAMPAS
LOP OFF
TAMPEL
TOUCH (IN A SPORT)
TEMPELENG
BOX ON THE EAR; SLAP OR
STRIKE ON FACE OR HEAD
TEMPUH
ATTACK; PENETRATE; ENDURE;
GO THROUGH; FACE (DANGER);
AGAINST (E.G. THE WIND); BE
RESPONSIBLE FOR
TEMPULING
HARPOON
TEMPUR
FIGHT (TROOPS); DASH (WAVES
ON CLIFF)
TEPAK
SLAP SLIGHTLY
TEPAM 1
SLAP WITH PALM
TEPIS
SKIM (E.G. A STONE ON THE
SEA); SKIM (MILK); PARRY
(A BLOW)
TEPUK
CLAP; SLAP; SPLASH
TUBRUK
COLLIDE; HIT; STRIKE; RUN
OVER
TUMBANG C
CRASH; TUMBLE DOWN; FELL
(TREE); SLAUGHTER; DESTROY
TUMBUK
COLLIDE, CRASH; FIGHT;
SMASH; CRUSH
TUMBUR
TO COLLIDE
TUMPAS
DESTROY; ANNIHILATED
TUMPUR
RUINED; DESTROYED
CAUSED BY
TEPOK
WORN-OUT; RUN-DOWN
FOR
TAPAK
PALM; FLAT OF HAND OR FOOT
TEMPA
DAGGER; MAKE METAL OBJECTS;
FORGE
TEPAT 2
AIM; DIRECT (E.G. FIREPOWER)
TOMBAK
SPEAR; LANCE
MADE BY
TAPAL
PASTE

TAPUK
SCAR; POCK-MARK; (MEN) SLAP
TEPUNG
FLOUR; POWDER; (MEN) POUND
INTO FLOUR
WORDS ARE OBJECTS: WORDS ARE WEAP-
ONS
TEMPELAK
BLAME; REPROACH

TUN!S&: TUN!S&/TUN!J/K!
DOWN; OUT
DOWN
TOP OF OBJECT: UPSIDE DOWN

TENGKURAP
LYING PROSTRATE
TUNGGANG 1
UPSIDE DOWN
TUNGGIK 1
UPSIDE DOWN
TUNGGIT 2
UPSIDE DOWN
TUNGKUP
LIE PROSTRATE; LIE FACE DOWN-
WARD
CAUSE
TENGGALA
PLOW
TONGGAK 1
DRINK BY INVERTING BOTTLE

WHOLE OBJECT: DOWN
TANGGAL 2
FALL (E.G. LEAVES; TEETH F.
OUT); (MEN-I) STRIP OFF
(CLOTHES); DISMANTLE (FAC-
TORY); (MEN-KAN) PULL OUT
(NAIL)
TENGGELAM A
SINK (E.G. SHIP); DROWN; SET
(SUN)
TONGKRONG
SQUAT; LOUNGE
TUNGGANG 2
STEEP
TUNGGIK 2
STEEP
TUNGGING 1
HAVING TAIL/REAR END UP;
SINK BOW FIRST; DIVE
TUNGGIT 1
STEEP
TUNJAL
STEP OFF; JUMP OFF
FOR
TENGGOROKAN
THROAT; LARYNX
TUMBAL
ANTIDOTE; SWALLOW HASTILY
TUMPIL
SUPPORT
TUMPU
FOOTING; SPRINGBOARD; REST
ON (E.G. STATUES ON STONE);
HAVE SUPPORT; BRACE O.S.;
PUSH OFF OF
HAVING FORCE IS UP//LACKING/BEING
SUBJECT TO FORCE IS DOWN
TUNDUK
SUBMIT; BOW; OBEY
TUNGKUL
SUBMIT; BOW

OUT
MULTIDIRECTIONAL: RADIATE OUTWARD
TUMBUH
TO GROW; TO COME OUT; TO ARISE; GROWTH
TUMPANG A
PILED UP
TUMPUK
HEAP; GROUP
TUNJUNG
LOTUS
OUT OF: EMPTY; REMOVED
TUMPAH
SPILL
TUNTUNG 3
TO EMPTY
TUNTUT
DEMAND
CAUSE
TUNDUNG
EXPEL; CHASE AWAY; EXILE
FOR
TANGGUK
SMALL FISH NET
TANGKUL
LARGE NET
TANJUR
A SCOOP MADE FROM A COCONUT SHELL
UNIDIRECTIONAL: STICK OUT; PROTRUDE
TENGGILING
ANTEATER
TONJOL
BUMP; LUMP; BULGE; BE LUMPY; PROTRUDING; STICK OUT; OBVIOUS
TUNJUK
INDEX FINGER; (MEN) POINT TOWARD; INDICATE; SHOW

TV!K
INDENTATION; INSERTION
INDENTATION

TAKIK
NOTCH; INCISION; TAP (RUBBER)
TAKUH
NOTCH
TAKUK
NOTCH; INDENT; JAGGED; (MEN-KAN) FIX; DETERMINE
TUKIK 1
NOTCH; NICK; INDENTATION
HAVE
TAKAH 1
NOTCHED; JAGGED; FIERCE (E.G. DOG); CLEVER; SKILLFUL
MAKE
TEKAN
PRESS; OPPRESS; STRESS
TIKAM
STAB; SWORD THRUST
TOKOK 1
TAP; STRIKE; HIT
TUKAK
SORE; ULCER; FESTER
TUKIK 4
WOODPECKER
TUKUK
BEAT; HAMMER
TUKUL
HAMMER

INSERTION

FOR
TAKAR
UNIT OF CUBIC/LIQUID MEASURE; CLASS JAR
TAKIR
BANANA-LEAF CONTAINER (FOR RICE)
TEKELEK
A WOODEN CLOG
TEKAK 1
SOFT PALATE; THROAT; TASTE; (MEN) CLEAVE ONTO THE PALATE
TUKAI
FEMALE SEX ORGANS

AH
BREAK; GRIND; CUT
BREAK

BELAH
CRACK; SPLIT; GAP; CREVICE; CUT; SLICE; HALF; REPLICA; SIDE; BESIDE
CEKAH
BURST OPEN
LURAH 2B
RAVINE
MUSNAH
ANNIHILATED
PATAH
BROKEN; FRACTURED; A FRAGMENT
PECAH
BROKEN; SMASHED; SPLIT; CHAPPED; DISSECT; CURDLED; BROKEN OUT
PUNAH
DESTROYED; EXTERMINATED
REBAH
FALL DOWN; LIE DOWN; REST; (MEN-KAN) KNOCK OVER; CRASH INTO; LAY DOWN; COLLAPSE
REKAH
CRACKED; SPLIT (E.G. CHAPPED LIPS)
RENGKAH
CRACKED; TORN; CRACK OPEN; BULGE OUT
SERKAH
TORN; BROKEN OFF
CAUSE
LASAH
STRIKE; HIT; (MEN-KAN) TO WORK S.O. LIKE A HORSE; EXPLOIT THOROUGHLY
URAH 1
DEMOLISH; TEAR DOWN (E.G. OLD HOUSE)
FOR
JERAMAH
FALL UPON; SEIZE (E.G. TIGER S. DEER)
MADE BY
BINGKAH
BIT
BONGKAH
LUMP; NUGGET; HUNK (E.G. OF GOLD)
BUNGKAH
LUMP; PIECE

CELAH
GAP; RIFT; RENT; FISSURE; SPACE (E.G. BETWEEN FINGERS; TEETH)
LEKAH
A CRACK
PUNGKAH
PIECE
REMAH
CRUMBS
TENGAH
HALF; MIDDLE
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
DESAH
TO RUSTLE SOFTLY (LEAVES)
KERKAH 2
CRUNCHING; CRACKING SOUND (BONES OR WOOD BEING BROKEN)
USE
AKEKAH
RITUAL SHAVING OF BABY'S HEAD FOR FIRST TIME
INTERPERSONAL RELATIONSHIPS/CONTRACTS ARE OBJECTS
PASAH 2
DIVORCE GRANTED BY A RELIGIOUS COURT
SPEED IS AN OBJECT: FLUENCY IS AN OBJECT
PELAH
SPEECH IMPEDIMENT
EMERGING/ERUPTING IS BREAKING
KECAMBAH
SPROUT (E.G. A BEAN)

CRUSH; GRIND

ASAH
TO SHARPEN; TO FILE; TO POLISH UP; TO PLANE
CERNAH B
DIGESTED; DISSOLVED
GANYAH
TO POLISH; TO RUB; TO STRIKE HARD
KERKAH 1
GNAW AT; TEAR APART
KUNYAH
TO CHEW; TO DIGEST
LUNYAH
TRAMPLE
MAMAH
CHEW; MUNCH (E.G. CHEW THE CUD; CHEW S.T. FOR A CHILD)
RAPAH
TRAMPLE ON
SUNGKAH
DEVOUR; EAT UP
MADE BY
ANTAH
RICE CHAFF

CUT

BELASAH
WHIP; THRASH S.O.
CACAH
TATTOOED; (MEN) TO TATTOO; GIVE AN INJECTION; CHOP (MEAT); PREPARE FOOD FOR ANIMALS; (_ JIWA) POPULATION
LAPAH
DEVOUR; TO SKIN; FLAY
PARAH
SERIOUS (WOUND)
PISAH
SEVER; DIVIDE; SEPARATE; SET ASIDE; ISOLATE; ANALYZE; BE PARTED
RAMBAH
CLEAR AWAY; CUT DOWN/AWAY
RUJAH
STAB; POKE AT A FIRE
SUNAH
CIRCUMCISE
CAUSE
SESAH 1
A BEATING
CAUSED BY
TAKAH 1
NOTCHED; JAGGED; FIERCE (E.G. DOG); CLEVER; SKILLFUL
TARAH
SMOOTH; PLANED
FOR
CANGGAH 1
TWO-PRONGED PITCHFORK?
JEMBIAH
DAGGER
SEWAH
DAGGER
MADE BY
BILAH
LATH; CHIP OF WOOD; KNIFE; USED WITH KNIVES
USE
BEDAH
SURGICAL OPERATION
OLAH 2
(MEN) PREPARE (FOOD; MEAL; LAND FOR PLANTING); TO TREAT (E.G. CHEMICALLY); TO PROCESS
SANGGERAH
BLOODLETTING
SEMAH
SACRIFICE AGAINST DEMONS
REPUTATION IS AN OBJECT
HUJAH
SLANDER; PROOF

HAVE/USE ENERGY/POWER
HAVE//NOT HAVE ENERGY/POWER
HAVE ENERGY/POWER

GAGAH
STRONG; BRAWNY; DASHING; STURDY; BRAVE
GAJAH
ELEPHANT; BISHOP (IN CHESS)
MARWAH
PRIDE; MANLINESS
SEKAH
HEARTY; DASHING
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
DEKAH
TO ROAR WITH LAUGHTER
JERKAH
SNARL; SNAP AT S.O.
KAKAH
(R) TO ROAR

USE
RAYAH
PLUNDER; RAID
TABAH 2
BEAT (E.G. RUG; ONE'S BREAST)
TEBAH
BEAT (A RUG; ONE'S BREAST)
SPIRITUAL/MENTAL POWER (ABILITY TO SOLVE PROBLEMS, PERFORM TASKS, MAKE DECISIONS, PRODUCE STRONG IMPRESSIONS, DECEIVE PEOPLE, CONTROL & MOTIVATE PEOPLE, CONTROL ONESELF, HEAL DISEASE, WORK MAGIC OR MIRACLES, SEE THE FUTURE, BRING GOOD FORTUNE OR MISFORTUNE, BRING GOD'S FAVOR)'
IS PHYSICAL POWER
AGAH
TO LOOK AT DEFIANTLY AMBITION
KILAH 1A
TRICK; PRETEXT; RUSE; DECEPTION; FRAUD; SPURIOUS; TWIST WORDS; DISTORT TRUTH
MBAH
LEADER; STRONGHOLD
OLAH
MANNER; TRICK
PADAH
OMEN; WARNING; UNFORTUNATE RESULT/REWARD
SERANAH
CURSE
SERAPAH
CURSE; EXORCISM
SUMPAH
OATH; CURSE
TABAH 1
DETERMINED; RESOLUTE
TAKAH 2
HANDY; CLEVER; APPEARANCE, ATTITUDE
TUAH
LUCK; MAGIC POWER; RESPECT
TULAH 1
CURSE; CALAMITY
ULAH
MANNER
USE
BETAH
PUT UP WITH; ENDURE (E.G. PAIN); TO LIKE; ADJUST TO (E.G. A PLACE)
KERAH
COLLAR; ORDER WORKERS TO COME ASSIST
PERINTAH
ORDER; COMMAND; RULE; GOVERN
RENCAH 2
FACE (E.G. DANGER)
TITAH
ROYAL WORD
USAH
EFFORT; (TAK _) NOT NECESSARY
NOT HAVE ENERGY/POWER
ALAH
DEFEATED
BEDEBAH
MISERY; WRETCHED
KALAH
DEFEATED; TO LOSE
LELAH
TIRED; WEARY; EXHAUSTED; WORN-OUT; FATIGUED
LEMAH
WEAK; SOFT; LIMP
PAYAH
TIRED; DIFFICULT
SERAH
SURRENDER; HAND OVER; DELIVER; PUT AT S.O.'S DISPOSAL; TRANSFER; GIVE UP
CAUSE
SUSAH
TROUBLE; WORRY; GRIEF; DIFFICULT; HARD TO GET

HOT

GERAH
STIFLINGLY HOT
PASSION IS HEAT
GAIRAH
PASSION; JEALOUSY;

MOVE/FAST//IMMOBILE/SLOW
IMMOBILE/SLOW
PASAH 1
(TER) TO LAND (E.G. FOR A DRESS TO END UP SOMEWHERE)
SINGGAH
STOP BY; STOP IN; VISIT; STOP (A BUS)
WILADAH
CONFINEMENT
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS
LENGAH
INDIFFERENT; CARELESS; (BER) (R) LOITER; LINGER; (MEN-KAN) IGNORE; DIVERT; (_ HATI) TO COMFORT
WEGAH
RELUCTANT

MOVE/FAST
ABAH
DIRECTION: (MEN) AIM AT; STEER FOR
ANGAH
EXCITED; GASPING FOR BREATH
ARAH
DIRECTION; AIM
ENGAH
TO PANT
ENYAH
GO AWAY; BE OFF
GOYAH
WOBBLY
JAJAH
TO HAVE TRAVELED WIDELY; COLONIZE
JANGKAH A
STEP; STRIDE; STEP OVER WITHOUT TOUCHING
JELAJAH
TO EXPLORE; TO CROSS
KOCAH
FUSSING ABOUT
LANGKAH
STEP
LINCAH A
ENERGETIC; LIVELY; UNSTABLE; EASY; SMOOTH; FICKLE

PINDAH
TO MOVE; TO CHANGE
REJAH
DASH; LEAP; TRANSGRESS;
INFRINGE ON; (PEN) A BOOR
TALAH
(TER) (R) HASTILY; HURRIEDLY
TETIRAH
TO GO SOMEWHERE FOR A CURE;
VACATION IN A COOL AREA
CAUSE
OJAH
ENCOURAGE; INCITE; EGG ON
PUNGGAH
TO UNLOAD; (AN) DISCHARGE
BERTH
TATAH 2
TEACH CHILDREN TO WALK
USE
GELEDAH A
SEARCH; RAID

SLEEP IS AN OBJECT
GUGAH
TO WAKE UP
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS
BUNCAH
DISTURBED; UNEASY; UPSET
GEGABAH
RASH; INSOLENT; RECKLESS
GELISAH
NERVOUS; RESTLESS; WORRIED
GUNDAH
DEPRESSED; ANXIOUS; RESTLESS
JENGAH
SHY; EMBARRASSED
KECAH
(KECUH-_) MAKE/RAISE A FUSS
KELASAH
(KELUSUH-_) TROUBLED; FITFUL (SLEEP)
LATAH
KIND OF FEMALE HYSTERIA
LISAH
TO BE RESTLESS
MARAH
ANGRY; TO BECOME ANGRY
RANYAH
NERVOUS; (MEN) TO EAT AHEAD OF OTHERS
RENYAH 1
TO LEAVE IN A HUFF
RESAH
FIDGETY; RESTLESS

THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: INTELLIGENCE IS SPEED// LACK OF INTELLIGENCE IS SLOWNESS
PETAH
(_LIDAH) ELOQUENT; WITTY

CHANGE IS MOTION
OBAH
DIFFERENCE; CHANGE; SHIFT (WIND)
RENCAH 3
FICKLE; UNSTEADY
ROBAH
CHANGE; BE DIFFERENT
RUBAH
CHANGE; BE DIFFERENT
TINGKAH 1
BEHAVIOR; CAPRICE; WHIM; (BER) ACT FOOLISHLY; CAPRICIOUSLY; ACT UP (E.G. MOTOR); TAKE TURNS
UBAH
DIFFERENCE; CHANGE

HIGH//LOW
HIGH

PERANCAH
SCAFFOLDING
RUMAH
HOUSE; BUILDING
SANGGAH
SMALL BALINESE TEMPLE
TENGADAH
LOOK UP AT; LIFT; HOLD S.T. UP
CAUSE
PAPAH
SUPPORT (E.G. A SICK MAN)

IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: HONOR IS ALTITUDE
AYAH
FATHER
EGAH
GLORY
EMBAH
GRANDPARENT
LURAH 1
VILLAGE CHIEF
MEGAH
FAME; PROUD
PASIRAH
VILLAGE CHIEF
PESIRAH
VILLAGE CHIEF IN SOUTH SUMATRA
PONGAH
CONCEITED; COCKY; BOAST; BRAG
RIAH
GRAND; PROUD
CAUSE
RANGAH
BOAST

MORE/LARGER IS UP//LESS/SMALLER IS DOWN
TAMBAH
MORE; LARGER; PLUS; INCREASE; ADD
TULAH 2
WAGE INCREASE; TIP

LOW

BAWAH
BELOW
LAYAH 2
(MEN) TO BEND OVER; TO BOW; TO SOAR
RENDAH
LOW
SEMBAH
RESPECTFUL GREETING (WITH FOLDED HANDS; FINGER TIPS TOUCHING FOREHEAD); HOMAGE

IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: HONOR IS ALTITUDE
BOCAH
YOUNG BOY
CANGGAH 2
GREAT-GREAT-GRANDCHILD

RUCAH
COMMON; OF HUMBLE ORIGIN

WET; MOIST: TOUCHING/BEING AFFECTED BY LIQUID

BASAH
WET; RED-HANDED
BENCAH
SWAMP
DARAH
BLOOD; (BER) BLEED; HAVE BLOOD; BLOODY
GETAH
TREE SAP; RESIN; GLAND SECRETION; (MEN) COLLECT TREE SAP; BECOME STICKY
JELANTAH
COCONUT OIL WHICH HAS BEEN USED TO FRY
JERAMBAH
TERRACE
KARAH
STAIN; TARTAR ON THE TEETH
KELOCAH
SPLASH; LAP (WATER)
KOPAH
CLOT OF BLOOD
KUAH
SAUCE; GRAVY
LANYAH
MUDDY
LECAH
SOAKED; MUDDY
LENYAH
MUDDY
LIDAH
TONGUE; SPEECH
LIMBAH
GARBAGE DUMP
LINTAH
LEECH
LUDAH
SALIVA
MENTAH
UNRIPE; INCOMPLETE
MUNTAH 1
TO VOMIT
NANAH
SUPPURATION; PUS; FESTER
PERAH
TO SQUEEZE; TO MILK (E.G. COW)
RANAH
MEADOW
RANCAH
SWAMPY
RENCAH 1
WADE THROUGH; STEP UPON (E.G. CARABOU TREADS ON THE WET RICE FIELD)

RUAH
POUR; SPILL OUT; EMPTY; CALL; SHOUT AT
SAMPAH
RUBBISH
SAWAH
WET RICE FIELD
SEMPELAH
RUBBISH; DREGS
SEPAH
CHEWED SUGAR CANE
SERASAH 1
MANURE; MOUNTAIN RAPIDS
SIMBAH
DRENCHED; BESPATTERED; SPLASH; BREAK OUT (SWEAT)
TUMPAH
SPILL

AT

GELAGAH
REED THE HEIGHT OF SUGAR CANE
KILAH 2A
SEA SNAIL
LUKAH
FISH TRAP
TIMAH
TIN (GENERIC TERM INCLUDING TIN; ZINC; LEAD)

FOR

DAYAH
WET NURSE
GALAH
POLE; PUNTING POLE
KANCAH
LARGE KETTLE; TROUBLED SITUATION
KAWAH
CAULDRON; CRATER; KETTLE
KULAH
SMALL WATER BASIN
LURAH 2A
RAVINE
SADAH
BETEL LIME
TADAH
RECEPTACLE; CISTERN; RESERVOIR; CATCH (E.G. WATER; BASEBALL); RECEIVE (STOLEN GOODS)
WADAH
BOWL; FORM; PLACE

HAVE

BARAH
BOIL; SWELL WITH PUS
BUAH
FRUIT; RESULT
DADAH
MEDICINAL HERB
GABAH
NEWLY HARVESTED RICE
LEMBAH
VALLEY
LIMPAH
SUPERFLUOUS; ABUNDANT; AFFLUENT; PROFUSE; ABUNDANCE
NABATAH
VEGETABLE WORLD
NIPAH
THATCH PALM
RENYAH 3
FRESH (FRUIT)
RUMBAH
LEAVES EATEN WITH RICE

USE

CERNAH A
DIGESTED; DISSOLVED
CURAH
TO POUR DOWN ON; TO BESTOW UPON; MEN-I
DEMAH
WARM COMPRESS
GURAH
RINSE ONE'S MOUTH

KINCAH
TO RINSE; TO DRESS GAME; TO CLEAN SLAUGHTERED CATTLE
KUMBAH
TO WASH; TO RINSE
SESAH 2
(MEN) TO WASH CLOTHING

AI
DOWN

JUNTAI A
DANGLING
KALAI
LIE DOWN RELAXED; LEAN AGAINST S.T.
KAMPAI
TO LIE DOWN
KATAI
DWARF; SHORT-LEGGED BANTAM CHICKEN
KELEPAI
HANG DOWN LIMPLY (E.G. FLAG; HOUND'S EARS)
KULAI
TO LET ONE'S HEAD DROOP
LANDAI
SLOPING (E.G. LAND)
LELAI
DROOP (E.G. BRANCH)
RUNTAI
DANGLE; HANG LOOSELY
UMBAI
DANGLING
UNTAI 1
DANGLE; HANG DOWN
CAUSE
TUAI
HARVEST; CUT DOWN
CONSCIOUSNESS/LIFE IS UP//UNCONSCIOUSNESS/DEATH IS DOWN
BANGKAI
CARCASS
MAMAI
TO WALK IN ONE'S SLEEP; DROWSY
CAUSE
BANTAI
MEAT OF A BUTCHERED ANIMAL; (MEN) SLAUGHTER; (PEN) BUTCHER
HEALTH IS UP//ILLNESS/HARM IS DOWN
BULAI
ALBINO
SENGSAI A
WRETCHED; EMACIATED
HAPPINESS IS UP//SADNESS IS DOWN
RASAI
SUFFER A PAINFUL EXPERIENCE
IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: VALUE IS UP//LACK OF VALUE IS DOWN
CUAI
INSIGNIFICANT; (MEN) DESPISE; HOLD CONTEMPT FOR
CAUSE
ABAI
(MEN-KAN) TO IGNORE; UNDERESTIMATE; MAKE LIGHT OF
HAVING FORCE IS UP//LACKING/BEING SUBJECT TO FORCE IS DOWN
CAPAI 1
TIRED
GELAPAI
FIGHT FEEBLY (COCKS)
GONTAI
SLOW
LETAI
WEAK

THIN
ONE-DIMENSIONAL; LINE

AMPAI
SLIM; SLENDER; (MEN) HANG OVER; HANG ON (E.G. DEAD SNAKE OVER FENCE); (AN) CLOTHESLINE; (R) JELLYFISH
BELALAI
TRUNK OF AN ELEPHANT; PROBOSCIS OF AN INSECT
BINGKAI
BRIM; FRINGE; EDGE; RIM (E.G. OF EYE; WHEEL); TO FRAME (A PICTURE)
BUNJAI
EDGE; FRINGE
CABAI
RED PEPPER
CANGGAI
LONG FINGERNAIL
CERPELAI
WEASEL
DAWAI
WIRE
DENAI
TRAIL
GEMELAI
SWAY
GEMULAI B
SUPPLE; SWAYING
JULAI B
TWIG; RUNNER
KOTAI
TO BE SKIN AND BONES; TO HANG BY A THREAD
KUCAI
LEEK
KURAI
GRAIN IN WOOD; VEIN IN MARBLE
LAMPAI
SLIM; SLENDER; THIN; (MEN) (R) SWAY; SWISH
LANGKAI
SLIM
PANTAI
BEACH; COAST; SEASHORE
PETAI A
K.O. TREE PRODUCING MALODOROUS BUT EDIBLE BEANS
SEMAI
SEEDLING: YOUNG RICE PLANT
SEMAMPAI
SLENDER (PERSON)
SENGSAI B
WRETCHED; EMACIATED
SERAI
(GULAI) CITRONELLA GRASS; LEMONGRASS
SERUNAI
KIND OF CLARINET
SIMPAI 1A
BAND; LOOP; HOOP

TANGKAI
CLASSIFIER FOR SLENDER OB-
JECTS; STALK; STEM; STOCK
TUPAI 1
SQUIRREL
UNTAI 2A
STRING; IN A STRING; SERIES

TWO-DIMENSIONAL; PLANE

BIDAI B
BAMBOO OR RATTAN SCREEN;
BASKETWORK; SPLINT; BASE
CINDAI
FLOWERED SASH
HELAI
SHEET; LEAF; CLASSIFIER FOR
SHEETLIKE OBJECTS
KERAI B
BLINDS MADE OF THIN BAMBOO
SLATS
LAMBAI B
WAVE (TREE; LEAVES; KERCHIEF;
FLAG); BECKON
LANGSAI 1
CURTAINS
LANTAI
FLOOR
PERISAI
SHIELD
RINGKAI A
DRY; SHRIVELED [E.G. LEAVES]
SELAMPAI
SCARF; TO SLING OVER THE
SHOULDER
TIRAI
CURTAIN; PARTITION
CAUSE
CANAI
SHARPEN ON A GRINDSTONE
SANGAI
LID

TOGETHER//APART/NONUNIDIRECTIONAL
APART/NON-UNIDIRECTIONAL
APART: IN/INTO PARTS; PARTICU-
LATE

ASAI
TO ROT AWAY
BANGSAI
ROTTEN; FRAGILE
BENYAI
SOGGY; MUSHY (E.G. OVER-
COOKED RICE)
DERAI
IN DROPS; PATTER (RAIN);
GRANULATED; PARTICULATE; IN
DROVES
JERABAI
(BER) FRAYED; FRINGED
KECAI
SMASHED; TORN INTO SHREDS
KERSAI
CRUMBLY; LOOSE (E.G. SAND)
KETAI
(BER) CRUMBLE INTO SMALL
PIECES; DECAY (CADAVER;
WOOD; CLOTH); (MEN)
CUT UP FINELY (MEAT);
LOSER IN CARD GAME
RANAI
DRIZZLE; TRICKLE; OOZE
RELAI
CRUMBLE; FALL TO PIECES
RENYAI
TO SPRINKLE; DRIZZLE; BE
DRIPPING (WITH SWEAT)
RINAI
DRIZZLE
RUMBAI
TUFT; TASSEL; FRINGE
SERAI
(TER) SCATTERED; DISPERSED
SEMARAI
CRACKED; BROKEN; DAMAGED
SERKAI
WRING OUT; FILTER
SURAI
HAIR OF THE HEAD; MANE;
COIFFURE; BREAK UP; DISPERSE
(E.G. MEETING)
SYUMBAI
FRINGE; TASSEL
TAPAI
FERMENTED CASSAVA
URAI
SCATTER; APART
USAI
FINISHED; DISPERSED; BROKEN
UP
CAUSE
ANAI
(R) TERMITE; WHITE ANT
KERNAI
CUT; CHOP INTO SMALL PIECES
(MEAT; VEGETABLES)
KISAI
TO SIFT; TO UNRAVEL
PALAI
STEW UNTIL TENDER

APART: SEPARATE (X FROM Y)
CERAI
SEPARATE; PART; DIVORCE
CURAI
LOOSE; DETACHED; NON-BOUND;
(MEN-KAN) LOOSEN; EXPLAIN;
SEPARATE
GADAI
SECURITY; PLEDGE (FOR LOAN);
(MEN-KAN) PAWN; MORTGAGE
LARAI
SEPARATED
LERAI
SEPARATED; (PEN) ARBITER;
REFEREE
NGARAI A
GORGE; CHASM
PERAI
LOOSE; APART; FREE (TIME);
EMPTY (SEAT); UNHAMPERED;
(R) SCATTERED; DISPERSED
TUKAI
FEMALE SEX ORGANS
CAUSE
BIRAI
LOW WALL; BANISTER; CURB
UNGKAI
UNTIE; UNDO; LOOSEN; FORCE
OPEN; DISCLOSE; BRING UP
(AN OLD MATTER)
SIMILARITY IS CONTIGUITY//DISSIMILAR-
ITY IS SEPARATION: AGREEMENT IS CON-
TIGUITY//DISAGREEMENT IS SEPARATION

TIKAI
DIFFERENCE; CONTRADICT

AROUND & AROUND; IN ALL DIRECTIONS; NON-CONTROLLED MOTION; RANDOM

BADAI A
STORM; HURRICANE; (MEN) TO RAGE; STORM ABOUT; (TER) TO STRETCH OUT (E.G. PERSON ON SOFA)

GERAPAI A
GROPE

KEPAI A
(TER) (R) FLUTTER; FLAILING

KERAPAI
GROPE

OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH//RANDOM BEHAVIOR IS A NON-STRAIGHT PATH

BANGAI
NEGLECTED; GIVEN UP; ABANDONED (WORK; HOME)

BELAI
TO FLATTER; TO CARESS; (BELU _) CHATTER

BENGKALAI
(MEN-KAN) TO LEAVE UNFINISHED

LALAI
CARELESS; NEGLIGENT; ABSENT-MINDED; INDIFFERENT; LAZY; (MEN-KAN) (_ HATI) TO COMFORT S.O.

LEBAI 2
DULLARD

BACK & FORTH

BUAI A
SWING (IN THE AIR); ROCK (E.G. A CHILD); (AN) CRADLE; SWING; PENDULUM

GEMULAI A
SUPPLE; SWAYING

LAMBAI A
TO WAVE (TREE; LEAVES; KERCHIEF; FLAG); BECKON

OUTWARD FROM A CENTER: UNIDIRECTIONAL; PROCESS/UNIDIRECTIONAL; STATE/ MULTIDIRECTIONAL; PROCESS

BERAI
(MEN-KAN) (R) SPREAD; SCATTER (E.G. NEWS)

BURAI
TO PROTRUDE; (MEN) SPILL (E.G. RICE FROM BAG); (TER) HANGING OUT (E.G. DISHEVELED HAIR)

CAPAI 2A
TO REACH (A FRUIT; A MOUNTAIN TOP; OLD AGE); ATTAIN; ACHIEVE

GAPAI
TO REACH FOR (BY STRETCHING ONE'S ARMS)

HAMPAI
TO SPREAD OUT

JULAI A
TWIG; RUNNER

KEJAI
RUBBER; STRETCH (AFTER SLEEPING)

KIRAI
SHAKE OUT (WET LAUNDRY; BIRDS. ITS FEATHERS); WINNOW; SPREAD OUT (DRYING RICE); FLAP WINGS (BIRD)

MUAI
EXPAND; SWELL

PIRAI
GOUT

RAMPAI 2
TO SPREAD

SADAI 1
(BER) LIE BACK WITH LEGS EXTENDED

TERATAI
WATER LILY

TOGETHER

CONNECTED

AMBAI
SCOOP NET; (R) OCEAN CRAB

BIDAI A
BAMBOO OR RATTAN SCREEN; BASKETWORK; SPLINT; BASE

BILAI
HEM; ADDITION

NYENYAI
LOOSELY WOVEN

RANTAI
CHAIN; SERIES; TIE

SIMPAI IB
BAND; LOOP; HOOP

UNTAI 2B
STRING; IN A STRING; SERIES

CONTIGUOUS (GATHERED; CLOSE)

ANDAI
DISCUSS; CONSULT; ASSUME; SUPPOSE

DEDAI
IN DROVES

HANDAI
FRIEND; COMPANION

JURAI
BUNCH (E.G. OF FLOWERS); (BER) (R) HANG DOWN IN FRINGES

KUNDAI
BUN

MEMPELAI
BRIDE; BRIDEGROOM

PAWAI
PARADE; PROCESSION

RAMAI A
CROWDED; NOISY; BUSTLING; INTERESTING; LOUD; MANY (MALAY USAGE)

RAMBAI
FRINGE; TUFT OF HAIR

RANCKAI
BUNCH; COMBINATION; (MEN) COMBINE; ATTACH TO E.O.

CAUSE

RAMPAI 1
TO MIX; PUT VARIOUS THINGS TOGETHER; (R) JUMBLE; MEDLEY; MIXED

TUPAI 2
(R) CLAMPS ON A BOAT

SIMILARITY IS CONTIGUITY//DISSIMILARITY IS SEPARATION

BAGAI
KIND; EQUIVALENT; LIKE

SESUAI
TO FIT; TO JIBE; TO AGREE WITH; TO COINCIDE
SUAI
BE IN ACCORD (WITH)
SIMILARITY IS CONTIGUITY//DISSIMILARITY IS SEPARATION: AGREEMENT IS CONTIGUITY//DISAGREEMENT IS SEPARATION
DAMAI
PEACE; AGREEMENT; PEACEFUL; (MEMPER-KAN) RECONCILE; PACIFY

AK
CONCENTRATED: MARKED FOR PRESSURE
CONCENTRATED
CONCENTRATED
DENGAH
BENT FORWARD
KETAK 1B
WRINKLE; SKIN FOLD; (E.G. DOUBLE CHIN)
OTAK
BRAIN; INTELLIGENCE
PANDAK
SHORT; (MEN-KAN) SHORTEN; ABBREVIATE
SALAK
A FRUIT
SASAK 2
BUN (OF HAIR)
SEMAK
BUSH; DENSE UNDERGROWTH
SESAK
NARROW; CROWDED, TO BE IN A FIX
CAUSE
ANDAK
TAKE IN; LOWER (A SAIL); LIMIT
CAWAK
DOG COLLAR; (_ PIPI) DIMPLE
CITAK
PRINT; CAST (E.G. A WHEEL); SHAPE (E.G. COOKIES); PRODUCE (COINS);
DESAK
TO CROWD; JOSTLE; PUSH; PRESS; URGE
KERTAK 1
GNASH (TEETH)
SAMPAK
METAL BAND AROUND KNIFE HANDLE
SEDAK
RATTAN BAND AROUND THE TOP OF DRUM
CAUSED BY
KESELAK
CHOKE ON S.T. (E.G. FOOD)
SEDAK
(KE-AN) TO CHOKE ON S.T.; SWALLOW THE WRONG WAY; STOPPAGE (OF NOSE)
SENAK
TIGHT; STUFFED FEELING
FOR
JARAK 2
CASTOR OIL PLANT
HAVE
KECOMAK
(_-KECIMIK) TO PUT TOO MUCH IN ONE'S MOUTH
MADE BY
MINYAK
GREASE; FAT; OIL (CASTOR; PEANUT; COCONUT; OLIVE; PALM; COD-LIVER; LARD; CRUDE OIL; KEROSENE; OINTMENT; PERFUME)
USE
CECAK 2
PICK POCKETS; PINCH
TIME IS SPACE
DADAK
SUDDENLY
JENAK
MOMENT
SEREMPAK
ALL AT ONCE; ALL TOGETHER

PRESSED; SQUEEZED: FIGURE & GROUND ARE BOTH TWO-DIMENSIONAL (ON; AGAINST)
CAN
LECAK
MUDDY; SOAKED GROUND
LUNAK
SOFT; GENTLE
MASAK
RIPE; COOKED; EXPERIENCED; MATURE
CAUSE
CETAK
PRINT (E.G. BOOK)
ENJAK B
STEP ON
ENTAK
TO PULSATE; TO STAMP ONE'S FEET; TO THRUST
ENYAK B
TO STAMP; PRESS HARD (E.G. LOOSE EARTH INTO A SOLID MASS); (MEN-KAN)LET FALL WITH A THUD
GEDEBAK 1B
STAMP (FOOT)
HENTAK B
STAMPING
INJAK B
TREAD; TRAMPLE; STEP ON
LANYAK
STAMP ON THE GROUND; TRAMPLE UNDERFOOT; DIG AT THE GROUND WITH THE FOOT; INSULT; DISPARAGE
PIJAK
STAND ON; STEP ON; TRAMPLE; (PEM) STIRRUP; PEDAL
PINJAK
STAND ON; STEP ON; TRAMPLE; (PEM) STIRRUP; PEDAL
SERNAK
PRESS; PINCH
TASAK
STYPTIC; STANCH BLEEDING
TIJAK
STAND ON; STEP ON; TRAMPLE
CAUSED BY
KEREDAK
CAKED AND DRIED-UP DIRT (CLINGING TO PEOPLE; THINGS;

ANIMALS)
PAPAK 2B
FLAT; LEVEL; SMOOTH
MADE BY
JEJAK B
TRAIL; FOOTSTEPS; WAKE OF A SHIP
USE
GASAK 2
RUB VIGOROUSLY
SENGKAK
MASSAGE THE ABDOMEN

PRESSED; SQUEEZED: MULTIDIMENSIONAL & CENTRIFUGAL (OUT)
BAYAK
FAT; CORPULENT; OBESE
BELALAK B
BULGING (EYES)
BENGKAK
SWOLLEN;SWELLING
BONTAK
CHUBBY
BUNTAK
SHORT AND STOUT; COMPACT
CAPLAK
TICK (INSECT)
DEMPAK
BROAD AND FLAT; STOCKY
KATAK
FROG; STOCKY
LEMAK
FAT; LARD; GREASY; SWEET IN SPEECH
CAUSE
MUAK
NAUSEATING; REVOLTING; LOATHE (FOOD; DRINK)
CAUSED BY
JELUAK
TO VOMIT
LEDAK
EXPLODE; BREAK OUT; BOOM
MADE BY
BERAK
NIGHT SOIL; FECES
KEDADAK
CHOLERIC DIARRHEA
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
BAHAK
BURST OF LAUGHTER
BENTAK A
SNAP AT; GROWL
CIAK
TWITTERING
DAHAK
PHLEGM; SPUTUM; (MEN) TO SPIT
ESAK
TO SOB
GEDEBAK 2B
THROB
GEDONCAK 2B
BEAT (HEART)
GELAK A
LAUGHTER
GERABAK 2
TO CRY
GERTAK
SNARL; TO BLUFF; THREAT
HISAK
TO SOB
ISAK
TO SOB
KERUYAK
TO CROW (E.G. A COCK)
KETAK 2
(BER) CACKLE (HENS)
KICAK
TWITTER; WARBLE (BIRD); CHATTER (IDLE TALK)
KOCAK
HILARIOUS; SMART; PROUD
KOWAK
(R) JABBER; SHOUT
MIAK
PEEPING OF CHICKENS
SEGAK
BLURT OUT
SENGGAK
CALLING; TO APPLAUD
SERAK
HOARSE
SORAK
APPLAUSE; CHEERING; CRY OUT; YELL
TAHAK
BELCH
TERIAK
SHOUT; SCREAM
TUKAK
SORE; ULCER; FESTER
UAK 1
(MEN) MOO; LOW (BUFFALO); CROAK (FROG); QUACK
MAKE (AURAL: MAKE SOUND (LIKE THAT) MADE BY)
GAGAK
CROW
JALAK 2
STARLING
PEKAKAK B
KINGFISHER
USE
DAMAK
DART USED WITH BLOWPIPE
TEMBAK
TO SHOOT; FIRE (A WEAPON)
IMPORTANCE IS SIZE & PRIDE IS SWELLING
BONGAK
STUPID; PROUD
BONGKAK
PROUD; INSOLENT
CONGKAK
PROUD; CONCEITED; SHELL
KACAK
DASHING; CONCEITED
LAGAK
ATTITUDE; PUT ON AIRS; FLAUNT
PANGGAK
PROUD OF SOMETHING OR SOMEONE

CONNECTED/CONTACTING

KETIAK
ARMPIT
PUNDAK
SHOULDER; NECK
CAUSE
SELAK
HARBOR BOOM; BOLT; (MEN) TO

BOLT S.T.; PUSH

CONTAINED

LOPAK
PUDDLE; POOL; (R) WOVEN CONTAINER FOR TOBACCO
LATAK
DEPOSIT OF OIL OR PAINT
CAN
BENAK
MARROW; (TAK BER_) VERY STUPID
CAUSE
BECAK 1
PEDICAB
CUPAK
CUBIC MEASURE
GEROBAK A
WAGON
JEBAK
TRAP (E.G. FOR TIGER); SNARE
KOTAK
COMPARTMENT; BOX; DRAWER; SECTOR
KULAK 1
A CUBIC MEASURE
PETAK
COMPARTMENT; PARTITION; CABIN; DIVISION OF RICE-FIELD; GARDEN-BED; WHITE MARK
SITAK
KNAPSACK; SUITCASE
TAMBAK 1
A DAM; FISHPOND; BANKING; LEVELING OFF; COVER OVER; PLASTER (E.G. A WOUND)
TEPAK
BETEL BOX
TENGKORAK
SKULL; CRANIUM
TINGKALAK
FISH TRAP
TORAK
BOBBIN HOLDER; CYLINDER

CONTIGUOUS

BANYAK
MANY; MUCH; AMOUNT; A LOT; NUMBER
BIAK
FERTILE; (BER) MULTIPLY; INCREASE; FLOURISH; (MEN-KAN) TO GROW; BREED; REAR (E.G. FISH)
GOMBAK
FORELOCK; TUFT
JAMAK 1
PLURAL
JAMBAK
TUFT; BUNCH
LAMBAK
DISORDERLY HEAP
MAPAK
TO MEET S.O.; WELCOME
PAPAK 1
MEET; RECEIVE; WELCOME
PUAK
GROUP; TRIBE; FLOCK
REMPAK
IN A ROW; (SE) IN UNISON; ALL ROGETHER
RENTAK 2
(MEN) COLLIDE AGAINST; (SE) ALL AT ONCE; SUDDENLY; TOGETHER; AS ONE BODY
SIMAK
(BER) TO GATHER; GROUP (E.G. PEOPLE); (MEN) GATHER; COLLECT (E.G. THINGS); LISTEN ATTENTIVELY
CAUSE
RANCAK 3
A SET (E.G. OF GAMELAN INSTRUMENTS); A STAND FOR A SET OF GONGS
WERAK
RECRUITER OF LABORERS

DESIRE/LOVE IS ATTRACTION & ATTRACTION IS (POTENTIAL) TOGETHERNESS
ANAK
CHILD; SON; DAUGHTER; TO BE A NATIVE OF
BAPAK
FATHER; PROTECTOR; FORM OF ADDRESS TO AN OLDER MAN
ENAK
NICE; PLEASANT; WONDERFUL
EMAK
MOTHER
GENDAK
MISTRESS; PARAMOUR
HENDAK
TO WISH; TO INTEND
KAKAK
OLDER BROTHER: FORM OF ADDRESS FOR OLDER BROTHER
KANAK
SMALL CHILD
KENDAK
LOVER; MISTRESS
LEBAK 2
FAMILY
MAMAK
MATERNAL UNCLE; MATERNAL AUNT
SANAK
RELATIVE
UAK 1
UNCLE; AUNT

SIMILARITY IS CONTIGUITY//DISSIMILARITY IS SEPARATION
DENAK B
DECOY
ICAK
(R) TO ACT AS IF; NOT GENUINE; PRETEND; SIMULATE
IMAK
TO RIDICULE BY IMITATING
JIPLAK
TO COPY; TO CHEAT; TO PLAGERIZE; TO IMITATE
KAYAK
AS; LIKE
SAJAK
POEM; RHYME
SANJAK
RHYME

CUT; STRIKE
CUT; PIERCE

BADAK
RHINOCEROS
CATAK
HORSEFLY
CEBAK
DIG; MINE; INTO THE SIDE OF
GERTAK 1
TO SPUR

LANDAK
PORCUPINE
ONAK
THORN
PACAK 1
ROASTING SPIT; IMPALE
PANTAK
PENETRATE (E.G. NAIL INTO WOOD)
PASAK
PIN; BOLT; PIVOT; TURNING POINT; FASTEN
RADAK
STABBING WITH A SPEAR; ATTACK
RANCAK 2
CLIP; CUT INTO SMALL BITS
REBAK
DEEP CUT
SEPAK
SPIKE; NAIL
TEBAK
CHOP; HEW; TILL (THE SOIL)
TETAK
HACK
TOBAK
CUT ONE'S NAILS
TODAK
SWORDFISH
TOMBAK
SPEAR; LANCE
UAK 3
TEAR AT
CAUSED BY
CERCAK
SLIGHTLY POCKMARKED
COBAK A
(_-CABIK) IN TATTERS
KEROBAK
WITH A HOLE/HOLES (E.G. IN A WALL); WITH A BIG TEAR (E.G. A SAIL; FLAG); SCARRED; POCK-MARKED
KOYAK
TORN
RABAK
LARGE TEAR; IN TATTERS
ROBAK
(_-RABIK) TORN IN SHREDS
SONTAK
TORN; DAMAGED; BROKEN OFF
SOYAK
TORN UP
FOR
BAJAK 1
PLOW
KAMPAK
AXE
KAPAK
AXE
SERANGKAK
BARBS USED TO PREVENT FROM CLIMBING TREE
TAJAK
A HOE
MADE BY
JERJAK
LATH; LATTICE
KOBAK
THREE-CORNERED TEAR
RAMBAK
CHIPS MADE FROM COW HIDE
RUJAK
DISH CONSISITING OF SLICES OF UNRIPE FRUIT
SOPAK
SCARS OF THE SKIN
TONGGAK 2
TREE STUMP; POST; PILLAR
USE
GELOTAK
TAKE THE HARD SHELL OFF A FRUIT (E.G. COCONUT)
KOPAK
TO PEEL
KUBAK
TO PEEL
THE STATE IS THE PROCESS (SHAPE IS MOTION)
CAGAK 2
CROSSING; (_ JALAN) CROSS-ROADS; BRANCHED; FORKED (ROAD)
SUAK 1
INLET; SMALL BAY

BAKIAK
WOODEN CLOG
CEKAK 2
(BER) TO FIGHT
DAMPAK
TO BUMP; COLLIED (E.G. CAR AND BIKE)
DEPAK
KICK; FIRE (AN EMPLOYEE)
DOBRAK
TO BATTER DOWN
ENJAK A
TO STEP ON
ENYAK A
TO STAMP; PRESS HARD (E.G. LOOSE EARTH INTO A SOLID MASS); (MEN-KAN) LET FALL WITH A THUD
GASAK 1
FIGHT; STRIKE; DEAL A BLOW
GEDEBAK 1A
STAMP (FOOT)
GELOJAK A
SLAP(WAVES ON BOAT)
GEMERCAK
SPLATTER; SPLASH
HENTAK A
TO STAMP
INJAK A
TO TREAD; TRAMPLE; STEP ON
JITAK
(MEN) TO PAT S.O. ON THE HEAD
KUTAK
TO SHAKE HARD
LABERAK
TO THRASH
LAKAK
TO HIT
OBRAK
(MEN-_-ABRIK) DESTROY; RUIN; UPSET
RAMPAK 2
(MEN) TO ATTACK; STORM; RUSH
RENTAK
STAMP (E.G. ONE'S FOOT); TUG; PULL VIOLENTLY; COLLIDE AGAINST; (SE) ALL AT ONCE; SUDDENLY; TOGETHER; IN A BODY
SEPAK
KICK

SERUAK
PUSH ASIDE
SUNDAK 1
BUMP ONE'S HEAD
TABRAK
COLLIDE
TEPAK
SLAP SLIGHTLY
TERAK 2
COLLIDE WITH
UNDAK 1
FIND STRONG OPPOSITION; FAIL TO MAKE HEADWAY (A SHIP); (MEN) OBSTRUCT
CAUSE
KERTAK 1
GNASH (TEETH)
TAWAK
THROW STONES AT
CAUSED BY
ENGAK
DAZED
KASAK 2
DESTROYED
KECIPAK
TO SPLATTER
LERAK
BROKEN-DOWN; CRUSHED
PECAK
DAMAGED; DENTED; FLAT; BLIND IN ONE EYE
RETAK
CRACK
ROMBAK
DEMOLISHED; TORN DOWN; (KE-AN) RUINS; DEBRIS
RUSAK
DAMAGED; DEPRAVED; TAINTED
SEMPAK
CHIPPED
FOR
LANTAK
HAMMER; RAM; RAMROD; PISTON ROD; ATTACK VIOLENTLY
TAPAK
PALM; FLAT OF HAND OR FOOT
TELAPAK
PALM; SOLE
MADE BY
BEDAK
POWDER (E.G. FACE POWDER)
RIAK
RIPPLES; INDICATION
SERDAK
FINE DUST
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
BELAHAK
TO PRODUCE A RATTLING SOUND IN THE THROAT
CEPAK
A SMACKING SOUND (E.G. MADE WHILE EATING)
DEBAK
TO MAKE A THUD
DEPAK
CLIP-CLOP (HORSE'S HOOFS); SMACK ONE'S LIPS
DERAK
CRACKLE; CREAK (DRY BRANCHES); SQUEAK (SPRINGS); GNASH (TEETH)
DERETAK
(R) RATTLE (MACHINERY)
DETAK
TO THROB; TO TICK
GEDEBAK 2A
TO THROB
GEDONCAK 1A
BEAT (HEART)
GEMELETAK
CHATTER (TEETH)
GEMERETAK
RATTLE IN THE WIND
GEMERTAK
CHATTER (TEETH)
GERABAK
(-GERUBUK) STOMP; THUMP (FURNITURE; FOOT-STEP)
GERAK 1
(GERUK-_) THUNDER
GERODAK
CLATTER (E.G. STONE); STAMP (FEET)
GEROPYAK
WITH A THUD
GERSAK
CRACKLING; CRUNCHING SOUND
CETAK
(_-GETUK) THE KNOCKING OF A BUTCHER'S CLEAVER ON A CUT-TING BOARD.
GUNTAK
RATTLING
KELETAK
MAKE A CLACKING SOUND WITH WOODEN/LEATHER HEELS
KERAK 1
(-KERUK) CRACK
KERTAK 2
CREAKING; CRACKING SOUND (BREAKING BRANCH OR STAIRS)
KERTAK 3
RATTLE (WINDOW IN WIND)
LEBAK 3
SOUND OF "PLOP"
MERCAK
(-MERCIK) RUSTLING OF WATER
MAKE (AURAL: MAKE SOUND (LIKE THAT) MADE BY)
CELAMPAK A
THROW AWAY; TOSS ON THE GROUND
DEKAK
ABACUS
USE
BAJAK 2
PIRACY
GERAYAK
ROBBER
JAJAK
PROBE; TAKE SOUNDINGS
PENCAK
SYSTEM OF SELF-DEFENSE
ROMPAK
PIRACY; (MEN) DESTROY; DEV-ASTATE; COMMIT PIRACY
ULAK
PULVERIZE; GRIND (E.G. SPICES); (_ PINGGANG) HOLLOW ABOVE THE HIP
WORDS ARE OBJECTS: WORDS ARE WEAPONS
TEMPELAK
BLAME; REPROACH

DISORDERLY; MIXED UP; REVERSED
REVERSED

MARIK
(MORAK-_) MESSY; SCATTERED AROUND; CONFUSED; DISORGANIZED.

HAVE/USE ENERGY/POWER
HOT; LIGHT

CELUPAK
JAVANESE OIL LAMP
GEJOLAK
FLARE UP
JOLAK
TO BLAZE
MARAK
FLOW; FLARE UP; (SE) GLORY; PRIDE
SEMARAK
SHINE; ORNAMENT
MADE BY
KERAK 2
CRUST
TERAK 1
SLAG; CINDERS; CRUST (OF RICE)
USE
TANAK
BOIL; COOK (E.G. RICE)
PASSION IS HEAT
BERONTAK
REVOLT
PALAK
ANGRY; ADVENTUROUS; PASSIONATE; EXCITED; (PEN) HOTHEAD; (R) (_ DINGIN) LUKEWARM

MOVE/FAST//IMMOBILE/SLOW
IMMOBILE/SLOW
LETAK
WEARY; WORN OUT; EXHAUSTED
NYENYAK
SOUNDLY (SLEEP)
ONYAK
(_-ANYIK) TO DAWDLE
TERNAK 2
NATIVE (OF SOME LOCATION); RESIDE FOR SOME TIME
CHANGE IS MOTION
TEKAK 2
STRONG-WILLED; STUBBORN

MOVE/FAST
ACAK
WILD; WITHOUT RULES; CHAOTIC (E.G. A SOCCER GAME); (R) HURRY
ANJAK
TO BUDGE
ARAK 2
(R) (AN) PROCESSION
ASAK
MOVE; BUDGE; PUSH; REPLACE; CRAM
CALAK 2
TO WALK AWAY
ELAK
TO EVADE; AVOID; DODGE (E.G. A BLOW)
GALAK
WILD; FIERCE
GANJAK
TO MOVE A BIT; (MEN) PUSH; SHOVE; SHIFT
GELEGAK
SEETHE; FIZZ; BOIL
GOLAK
SEETHE; BOIL (SEA; WATER; A REBELLION)
JEMBAK
TO FLUTTER
JINGKRAK A
TO JUMP UP AND DOWN
KOSAK
(_-KASIK) FIDGETING
LASAK
FRETFUL; RESTLESS; IMPERMANENT
MENCAK
USE SYSTEM OF SELF-DEFENSE; DO THE SWORD DANCE; (R) BE OUT OF SORTS; MOVE CONVULSIVELY
OYAK
(MEN) (R) SHAKE; CHASE AFTER
SIGAK
GET OUT!
TANDAK
JAVANESE FEMALE DANCER; DANCE
TINDAK
ACT; ACTION; (BER) TO ACT; TO TAKE MEASURES
TOLAK
LEAVE; DEPART; REJECT; REFUSE; PUSH; PARRY; WARD OFF; PREVENT; REPEL; SUBTRACT; ACCUSE; IMPOSE TASK ON
UDAK
CHASE; PURSUE
CAN
SEGAK
RECOVERED FROM ILLNESS; FRESH; CLEVER; PROUD
CAUSE
CAMPAK
THROW; TOSS (E.G. NET; SPEAR)
CAUSED BY
OMBAK A
WAVE; (BER) ROLL; HEAVE; BE CHOPPY (SEA); (BER) (R) WAVY (HAIR); IN WAVES (E.G. ATTACK); (MEN) UNDULATE
SENTAK
PULL AT; JERK AT
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS
JALAK 1
BOLD (E.G. A MAN)

HIGH//LOW
HIGH

CACAK
UPRIGHT POLE; POST; (MEN) UPRIGHT; VERTICAL
CAGAK 1
POST OR PILLAR USED FOR SUPPORT (E.G. TELEPHONE POLE); CROSSING; (BER) BRANCHED; FORKED (ROAD); SUPPORTED
CEGAK
UPRIGHT; ROBUST; VIGOUROUS

CIKERAK 2
JUMP WITH JOY
CODAK
HOLD S.T. UP
CONGAK
HOLD ONE'S HEAD UP
DOMPAK
REARING (HORSE)
DONGAK
WITH HEAD UP
JELANGAK
TO LOOK UP
JOMPAK
TO REAR
KERACAK
JUMPING WITH JOY; ELATED; MAKING GOOD SPEED (SAILING SHIP)
LENGGAK
PLATFORM; HAVE THE HEAD RAISED; THROW THE HEAD BACK
LONJAK
LEAP; JUMP UP; (R) SKIP; LEAP
OMBAK B
WAVE; (BER) ROLL; HEAVE; BE CHOPPY (SEA); (BER) (R) WAVY (HAIR); IN WAVES (E.G. ATTACK); (MEN) UNDULATE
PUNCAK
TOP; ACME; PEAK; MOUNT
RANGGAK
SCAFFOLD; STAGE; (MEN) HAUL ASHORE (E.G. BOAT)
RUNJAK
JUMP UP TO REACH S.T.
SADAK 2
SLANTING
SEBAK
RISE (WATER); OVERFLOW
SUBAK
WATER-CONTROL/IRRIGATION SYSTEM IN BALI (USING RISING OF WATER)
SUNDAK 2
RISE (TIDE)
TANJAK
SLANTING; TILTING; SLOPING UPWARD; CLIMB (E.G. A MOUNTAIN); RISE ON ONE'S TOES
TEGAK
ERECT; UPRIGHT; STANDING
TONGGAK 3
POST; PILLAR
CAUSE
TONGGAK 1
DRINK BY INVERTING BOTTLE
FOR
UNDAK 2
STAIPS; STEPS
IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: HONOR IS ALTITUDE
MENAK
ARISTOCRATIC; DISTINGUISHED; PROMINENT
MORE/LARGER IS UP//LESS/SMALLER IS DOWN
TAMBAK 2
ADD; HEIGHTEN
LOW

CEKAK 1
SHORT
LEBAK 1
VALLEY
LICAK
FLAT; LEVEL
MENDAK
TO SINK; TO APPROACH BOWING
PAPAK 2C
FLAT; LEVEL; SMOOTH
UMPAK
FOOT; PEDESTAL
IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: HONOR IS ALTITUDE
BIDAK
PAWN IN CHESS
BUDAK
LAD; LASS; BOY; SERVANT; SLAVE
MORE/LARGER IS UP//LESS/SMALLER IS DOWN
USAK
TO DECREASE

NON-UNIDIRECTIONAL
AROUND & ARCUND; IN ALL DIRECTIONS (NON-CONTROLLED MOTION): NON-PURPOSIVE; ACCIDENTAL; RANDOM

ERAK
UNCOIL; FALL APART
GEMAK
TO FEEL SOMETHING ALL OVER
GERATAK
LOOK FOR (ALL OVER)
GOYAK
SHAKING (E.G. TREE)
MORAK
(-MARIK) MESSY; SCATTERED AROUND; CONFUSED; DISORGANIZED
OLAK
CIRCULATION; WHIRLING; TURNING; (MEN) STIR; TURN
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: CORRECT/ORDERLY THINKING/ACTING IS CONTROLLED/LIMITED/CONCENTRATED/SMALL MOVEMENTS// INCORRECT/DISORDERLY THINKING/ACTING IS UNCONTROLLED/UNLIMITED/ GROSS MOVEMENTS (E.G.: SLIPPING)
JANGAK
PROFLIGATE; DISSOLUTE; DEBAUCHED
OUTWARD FROM A CENTER/APART (SPREAD)
APART: SEPARATE (X FROM Y)
BELALAK A
BULGING (EYES)
BELIAK A
OPEN WIDE (EYES)
CELANGAK
OPEN (DOOR)
CELAPAK
(TER) ASTRIDE; STRADDLING
GELEKAK
BE PEELING (SKIN; SCAB; DRY PAINT)
JARAK 1
DISTANCE; GAP; RADIUS OF A CIRCLE
KELOCAK
TO PEEL
KELOYAK
CAST OFF THE SKIN; ABRASION/ EXCORIATION OF SKIN

KUAK
TO OPEN; OPPOSITE
ORAK
UNTIE
PARAK
INTERSPACE; PARTITION
RONGAK
DISCONTINUOUS; SPACED (E.G. TEETH)
SANGKAK
FORKED; BRANCH
SARAK
SEPARATED; PARTED; WEAN
SIBAK
PARTED (E.G. HAIR); SEPARATED (E.G. TWO PEOPLE); CLEAVE (E.G. BOAT CLEAVES A WAVE)

CAUSE
AYAK 1
SIEVE; STRAINER
TALAK
DIVORCE; A DIVORCE FORMULA FOR THE HUSBAND

CAUSED BY
SENYAK
LONELY; QUIET; DESERTED; FREED (E.G. FROM SIN)

MADE BY
PIHAK
SIDE; PARTY; (MEN) TO TAKE SIDES; (_ IBU) MATERNAL LINE

TIME IS SPACE
CUAK 2
POSTPONEMENT

OUTWARD FROM A CENTER: MULTIDIRECTIONAL; PROCESS; UNMARKED FOR REDUCED DENSITY (SPREAD; RADIATE)
AYAK 2
(R) DADDY LONGLEGS
GABAK
MEASLES: CLOUDY; OVERCAST; GLOOMY; DARK
GELETAK
TO SPRAWL
KECAK
(_ PINGGANG) ARMS AKIMBO
KEPAK
WING; (MEN) TO FLAP (WINGS)
LEMBAK
BOIL OVER; RUN OVER
MERAK
PEACOCK
OBLAK
SPACIOUS
REWAK
WIDESPREAD; WIDELY PUBLISHED; (MEN) BE SPREAD (E.G. NEWS); PROMULGATED
ROYAK
SPREAD; BECOME WORSE
RUAK
EXPAND; WIDEN
SERAK
SCATTER; SPREAD
TAMPAK 2
MEASLES
TUMPAK
COLLECTION OF WET RICE FIELDS; PLACE; SPOT; (BER) IN GROUPS

CAUSE
TENGKULAK
BROKER; MIDDLEMAN

SMELLING IS SEEING: ODORS ARE SUBSTANCES
GERBAK
SPREAD; PERVADE (ODOR)
SEMERBAK
FRAGRANT; TO PERVADE
SERBAK
FRAGRANT; PERVADE; (MEN-KAN) SPREAD AN ODOR

AM
COVERING

KEKAM
SCUM; FOAM ON THE SURFACE OF WATER
PETAM
FOREHEAD BAND
SEKAM
HUSK CHAFF; HULL
TEMBAM
PUFFED-UP FACE
TILAM
MATTRESS
UPAM
POLISH

FOR
MALAM 2
WAX; PARRAFIN

DEEP; DOWN INTO

BENAM C
DISAPPEAR; HIDE; GO DOWN (SUN); BE BURIED (IN SNOW); DROWN; IMMERSE
CURAM B
STEEP; SLOPING; ON AN INCLINE; PRECIPITOUS
DALAM
INSIDE; IN; WITHIN; DEEP; COURT
JUNAM
DIVE (PLANE; EAGLE)
MAKAM
GRAVE; BURY; RESIDENCE
PENDAM
BURY; HIDE AWAY (E.G. MONEY);
PERAM 1
SHUT O.S. OFF FROM SOCIETY; (MEN) TO BROOD; TO AGE
RENDAM
BE SUBMERGED; REMAIN IN ONE PLACE; BE IN HIDING; (MEN) SOAK; SUBMERGE; FLOOD
SELAM 1B
DIVE (INTO WATER); STAY (IN WATER); IMMERSE; FATHOM (E.G. S.O.'S FEELINGS)
SILAM 1
DISAPPEARED; GONE (SUN); DARK; GLOOMY; (MEN-KAN) TO DAZZLE S.O.; TO SCUTTLE; SINK S.T.
SUNJAM
HEAD DOWNWARD; DIVING
TENGGELAM B
SINK (E.G. SHIP); DROWN; SET (SUN)

FOR
GERINJAM 2A
EAR SCOOP

FLOW; BE A FLUID: LIQUID

BERAM A
LIQUOR MADE OF FERMENTED RICE
JERAM
RAPIDS: TAKE A COLD SHOWER
RIAM
RIVER RAPIDS
AT
SELAM 1A
DIVE (INTO WATER); STAY (IN WATER); IMMERSE; TO FATHOM; (MEN-KAN) SCUTTLE; SINK
TENGGELAM A
SINK (E.G. SHIP); DROWN; SET (SUN)
CAUSE
JADAM
STRONG LAXATIVE
CAUSED BY
KEPAM
MUSTY; STALE
FOR
KOLAM
POND; TANK
PALAM
STOP A LEAK; (PEN) STOPPER; CORK
HAVE
BAYAM
SPINACH
BIRSAM A
PLEURISY (DISEASE INVOLVING FEVER; INFLAMATION IN LUNGS; COUGHING & FLUID IN LUNGS)
DAHAM
COUGH; CLEAR ONE'S THROAT
ULAM
RAW VEGETABLE AS SIDE DISH
USAM 1
DREGS; WASTE REMAINING AFTER OIL IS PRESSED OUT OF COCO-NUT MEAT
USE
JARAM
TO DAB; TO APPLY A COMPRESS
SIRAM
SHOWER; BATHE; SPRAY; SPRINKLE (E.G. FLOWERS); FLUSH (TOILET)
TANAM A
PLANTING; BURY; INVEST; PLACING

GRIP; GRASP; HOLD FIRMLY

BEKAM A
BRUISE; PINCH; SEIZE (E.G. TIGER S. PREY); BLEED S.O.
CEKAM
GRIP; SQUEEZE
CENGKAM
GRIP; SEIZE; GRASP (E.G. PRAY; POWER)
CENGKERAM
GRIP; HOLD FIRMLY IN HAND (E.G. POWER); SECURITY; DOWNPAYMENT
GENGGAM
HANDFUL; HOLD IN ONE'S GRASP
KETAM 2
TIGHTLY CLOSED; WITH SET TEETH; PRESS TOGETHER/BITE (E.G. LIPS IN PAIN)
TANGGAM
DOVETAIL (IN CARPENTRY)
TEPAM 2
GRASP
TERKAM
POUNCE ON; GRASP
FOR
CUNAM
TONGS

THE MIND IS A CONTAINER & IDEAS/WORDS ARE OBJECTS: THOUGHTS/EMOTIONS/SENSATIONS ARE A SUBSTANCE & EXPRESSION IS RELEASING//NON-EXPRESSION IS HOLDING
GUMAM
HELD BACK; SUPPRESSED (LAUGHTER; SMILE); MUTTER
OWNING/CONTROLLING IS HOLDING
PINJAM
BORROW
RESTRAINING OF MOTION IS HOLDING
KERAM
TO IMPRISON; INCARCERATE; LOCK UP
PEKAM
BRAKE; TO BRAKE
CONTRACTING OF MUSCLES IS GRIPPING
KEJAM 1A
CLOSED (EYES)
PEJAM B
CLOSED (EYES)

LIGHT//DARK

DARK: NON-BRIGHT; NON-CLEAR

ARAM
(-TEMARAM) TWILIGHT
BALAM 1
UNCLEAR (E.G. DUE TO FOG)
BELAM 1
DUSK; GET DARK
BENAM B
DISAPPEAR; HIDE; GO DOWN (SUN), BE BURIED (IN SNOW); DROWN; IMMERSE
GURAM
DULL; DIM
HITAM
BLACK; DARK
ILAM
(R) HAZY; VAGUE
KEPAM
GRAY BLUE; LEAD COLOR (SKY)
KELAM
RATHER DARK; OBSCURE; LOSE CONSCIOUSNESS
KUSAM
DULL (COLOR)
MALAM 1
EVENING; NIGHT
MURAM
GLOOMY; BLEARY; SAD
PADAM
EXTINGUISHED (LIGHT); COOLED OFF (E.G. ANGER); HUSHED; MUFFLED; QUENCHED
REDAM
VAGUE; DIM; FAINT; MUFFLED;

HUSHED (VISUAL; AURAL)
SEBAM
GRAY; DARK
SILAM 2
GONE; DISAPPEARED (E.G. SUN);
DARK; GLOOMY; (MEN-KAN)
DAZZLE S.O.
SURAM
VAGUE; GLOOMY; DIM (WEATHER);
HAZY; DULL; INDISTINCT
(LIGHT; MEMORY)
TEMARAM
(ARAM-_) TWILIGHT
TEMFRAM
(TERAM-_) OVERCAST
TERAM
(_-TEMARAM) OVERCAST
USAM 2
VAGUE; DULL (COLOR)
CAUSE
PEJAM A
CLOSED (EYES)
CONSCIOUSNESS IS LIGHT//UNCONSCIOUS-
NESS IS DARKNESS
PITAM A
DIZZINESS; FIT; APOPLEXY;
PARALYTIC STROKE

LIGHT/HOT
HOT
BELAM 2
BURN; FIRE KEPT BURNING FOR
LIGHTING ANOTHER FIRE
JAHANAM
HELL; ACCURSED
PESAM
LUKEWARM (WATER)
TUAM
HOT COMPRESS
USE
BEMBAM
TO ROAST IN HOT ASHES; TO
TOAST
PERAM 3
TO HEAT; TO STEW
PASSION IS HEAT
GERAM B
ANGRY; GROWL
GUAM 1
CONFLICT; LITIGATION
MANDAM
DRUNK; MADLY IN LOVE
MENDAM
DRUNK
BODY INFLAMMATIONS ARE HEAT SOURCES
BIRSAM B
PLEURISY (DISEASE INVOLVING
FEVER; INFLAMATION IN LUNGS;
COUGHING & FLUID IN LUNGS)
DEMAM
FEVER
GUAM 2
MOUTH SORE
RUAM
SKIN ERUPTION; (_ SARAF)
SHINGLES
SEMBAM
SWOLLEN; (MEN) ROAST PARTIAL-
LY
SUAM
HOT; FEVERISH; (_ KUKU) LUKE-
WARM

LIGHT; COLOR
GERENYAM
TO TWINKLE
LINGGAM
RED LEAD
MANIKAM
JEWEL
NILAM
(BATU _) SAPPHIRE; (BURUNG _)
GOLDEN ORIOLE
SENAM 2
INDIGO BLUE

SHARP

BAHAM
MOLAR TOOTH
GERAHAM
MOLAR
KETAM 1
CARPENTER'S PLANE; CRAB;
PINCERS; HARVEST (RICE)
LAGAM 2
HORSE'S BIT
NAYAM
PLOWSHARE
SIRKAM
ORNAMENTAL COMB
TAJAM
SHARP (KNIFE; WORDS; TONGUE;
GLANCE; FACIAL FEATURES; DIP
IN ROAD)
CAUSE
GERINJAM 1
GRINDSTONE TO FILE TEETH
USE
BEKAM B
BRUISE; PINCH; SEIZE (E.G.
TIGER S. PREY); BLEED S.O.
RAKAM 2
EMBROIDERING
RUNJAM
THRUST; STAB
SULAM
EMBROIDERY
TANAM B
PLANTING; BURY; INVEST;
PLACING
TIKAM
STAB; SWORD THRUST
TUNJAM
TO STICK (E.G. A CANE INTO
THE GROUND)
UNJAM
THRUST INTO; DRILL; BORE;
PLANT; (TER) VERTICAL;
PERPENDICULAR
IDEAS/WORDS ARE OBJECTS & THINKING
ABOUT IS HOLDING/TOUCHING/HANDLING
RUNYAM
DIFFICULT; COMPLICATED; FAIL
UNPLEASANTNESS IS SHARPNESS
ANCAM
TO THREATEN
DENDAM
REVENGE; VENGEANCE; GRUDGE;
RESENTMENT
GERANYAM
HAVE A TINGLING SENSATION
(FROM DRINKING SODA WATER;
HITTING FUNNY BONE); APPAR-

ENTLY VIBRATE (HOT AIR)
KECAM
TO CRITICIZE; TO INVESTIGATE; TO TAKE TO HEART
KEJAM 2A
CRUEL; STRICT
SERAM
TERRIFYING; BRISTLING; HAIR-RAISING; (_KULIT) GOOSEBUMPS

TASTING IS TOUCHING: UNPLEASANTNESS OF TASTE IS SHARPNESS
ASAM
SOUR; ACID; TAMARIND
GARAM
SALT; CHEMICAL COMPOUNDS
MASAM
SOUR; ACID [MILK; MANGO]; SULLEN

SOUND MADE BY STRIKING/EXPLODING/FROM VOCAL TRACT
SOUND FROM VOCAL TRACT

BUNGKAM
QUIET
DIAM
SILENT; TO KEEP SILENT; MOTIONLESS; IDLE
KALAM
WORD (E.G. WORD OF ALLAH)
LAGAM 1
MELODY
LANGGAM 1
MELODY; TUNE
LANTAM
LOUD; CLEAR; SHRILL; STRIDENT; BLAST FORTH; BRAG; BOAST; PROUD
NAZAM
POEM; COMPOSITION
NGERAM
BUZZ; GRUMBLE
PERAM 2
TO COO
RAGAM 1
MELODY; SING
MAKE
GERAM A
ANGRY; (MEN) GROWL

SOUND MADE BY STRIKING/EXPLODING

DENTAM
BOOM (E.G. CANNON)
DERAM
RUMBLE (THUNDER; TIGER'S ROAR)
GEMELENTAM
BOOMING OF CANNON FIRE
GEPDAM
TO FALL WITH A THUD
GERENTAM
SOUND OF EXPLOSIONS OF MORTAR
TENTERAM
CALM; QUIET; PEACEFUL; SAFE
MAKE
CELAM
(_-CELUM) CHASE IN AND OUT OF ONE'S HOUSE INCONSIDERATELY; BANG; STAMP; POUND
MERIAM
CANNON

STRIKE
HANTAM
TO CRUSH; STROKE; BLOW; (BER) FIGHT; COME TO BLOWS; (MEN) TO HIT HARD
HENTAM
TO STAMP ONE'S FOOT
KARAM
TO BE SHIPWRECKED; TO FAIL
TEPAM 1
SLAP WITH PALM
CAUSED BY
MENDAM
(_KARAM) WIPED OUT; DESTROYED (E.G. CITY BY BOMB)
USE
RAJAM
STONE TO DEATH; TORTURE
RAKAM 1
STAMPING; PRINTING; IMPRESSION (E.G. IN BATIKING)
REJAM
STONE TO DEATH; TORTURE

ANG
BACK & FORTH
AROUND & AROUND

ANCANG
TO RUN; TO MAKE PREPARATIONS
GELANDANG
LOAF; LOITER; VAGRANT; BACK (IN SOCCER)
GELENTANG B
WALLOW (PIG IN MUD)
GERAYANG 1
CRAWL (SNAKE; INSECT); FEEL ALL OVER; OVERRUN; GO ALL OVER
HEMBALANG
TO TUMBLE HEAD OVER HEELS
KELIBANG
TO SWARM AROUND
KELUANG
A LARGE BAT
KIMBANG
TO CIRCLE
KUBANG A
TO WALLOW IN A MUDHOLE
LAYANG A
TO FLY; TO WANDER; LIGHT AND THIN -E.G. LEAF-; KITE
LIMBANG 1
LOITER
LUNTANG
TO LOAF
NGLAMBRANG
TO WANDER ABOUT
ONGKANG
TO BUNGLE; TO SIT WITH LEGS DANGLING
POLANG
(_-PALING) TO WHIRL
PONTANG
(_-PANTING) SCATTERED; IN A HURRY
PUNTANG
(_-PANTING) HURRIEDLY
RUNJANG
FEEL AROUND; POKE; GROPE ABOUT

TUALANG
WANDERER
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: CORRECT/ORDERLY THINKING/ACTING IS CONTROLLED/LIMITED/CONCENTRATED/SMALL MOVEMENTS// INCORRECT/DISORDERLY THINKING/ACTING IS UNCONTROLLED/UNLIMITED/GROSS MOVEMENTS (E.G.: SLIPPING)
CENTANG 2
(_ PERENANG) IN DISORDER
COLANG
(_-CALING) IN DISORDER
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS; DIZZINESS/DISORIENTATION IS ROTATING MOTION
GAMANG B
NERVOUS; AFRAID; TO FEEL DIZZY FROM HEIGHTS
MAMANG B
NERVOUS; AFRAID; FEEL DIZZY FROM HEIGHTS
RAYANG
DIZZY
SINTANG 2
LITTLE CRACKED IN THE HEAD; QUEER

BACK & FORTH

CELENGKANG
(_-CELENGKOK) WINDING; BENT
DONDANG
TO DOCK
GAYANG
STAGGERING
GELOMBANG
WAVE (OCEAN; RADIO; SHOCK); PHASE
GONCANG
SHAKING FAST AND HARD; VACILLATING; FLUCTUATING; (AN) EMOTIONAL SHOCK; JOLT; CONCUSSION
GOYANG
UNSTEADY
INCANG
(_-INCUT) ZIGZAG
INGGANG
(_-INGGUNG) STAGGERING
KELANG
(_-KELOK) WINDING; TORTUOUS
KERANG
(_-KEROH) CRISSCROSS (LINES); IRREGULAR (SHAPE); RAMBLING (HOUSE; CITY)
LENGGANG
SWINGING
OMBANG
(_-AMBING) OSCILLATE; DRIFT; BE UNCERTAIN
REWANG
SWING (E.G. A SHIP; A STICK); AT RANDOM
TIMPANG
LAME; UNSTABLE (E.G. TABLE); DEFECTIVE; TO LIMP; BIASED; UNBALANCED
UNTANG
(_-ANTING) SWINGING TO AND FRO

USE
DAGANG
TRADE; FOREIGN; (BER) TRADE; ROAM ABROAD
IMBANG
BALANCED
LANGLANG 1
NIGHT WATCHMAN
SAMBANG 1
WATCH; GUARD; PATROL
SAMPANG 2B
TO PADDLE AT STERN OF BOAT
TALANG 1
BROKER; LENDER; TRADER
TAMBANG 2
PASSENGER; LOAD; FARE; PASSAGE; (PEN) FERRY
TIMBANG
BALANCE
TIME IS AN OBJECT: TIME IS A MOVING OBJECT WHICH PASSES US FROM FRONT TO BACK: THE FUTURE IS AHEAD//THE PAST IS BEHIND
KENANG
TO REMINISCE
SITUATIONS ARE LOCATIONS & ALTERNATION IS BACK & FORTH MOTION
KADANG
(R) SOMETIMES; (_ KALA) ONCE IN A WHILE
ULANG
FREQUENT; REPEAT
OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: INDECISION/CHANGE OF MIND IS BACK & FORTH MOTION
BIMBANG
TO HESITATE; WORRIED; ANXIETY
RENYANG
RESTLESS; TO FEEL OUT OF SORTS
UNCANG 2
(_ UNCIT) RESTLESS; UNSETTLED; BY INSTALLMENTS (E.G. PAYMENT)
TRANSACTIONS ARE EXCHANGES OF VECTORS: COMMUNICATIONS IS TRANSPORTATION
BINCANG
TO DISCUSS
CENAYANG
MEDIUM [WITH SPIRITS]
DALANG B
PUPPETEER; MASTERMIND
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS; FEAR IS TREMBLING
GAMANG A
NERVOUS; AFRAID; TO FEEL DIZZY FROM HEIGHTS
GEMANG 1
FEARFUL
MAMANG A
NERVOUS; AFRAID; FEEL DIZZY FROM HEIGHTS
SELEMPANG 1
AFRAID

UP & DOWN

CONGKELANG
TO GALLOP
INDANG A
TO WINNOW
KOLANG 1
(_-KALING) UP AND DOWN MOVEMENT

SIMBANG
TOSS UP (A GAME OF TOSSING STONES)
UMBANG A
BOB; TOSS; FLOAT
UNGGANG
(_-UNGGIT) TO GO UP AND DOWN
UNGKANG
(_-UNGKIT) GO UP AND DOWN (SEE-SAW; ROCKER)

CAVITY
CONTAINER; CARRIER

BALANG 1B
LONG-NECKED BOTTLE
BELANG 2
EARTHEN COOKING POT
BONGSANG
FRUIT BASKET
DANDANG
BRONZE BOTTOM PART OF RICE STEAMER; DUGOUT CANOE
GANTANG
MEASURING UNIT OF VOLUME
GOMBANG
GIANT EARTHENWARE JAR
JAMBANG
VASE
KATANG
(R) BASKET PLAITED OF LEAVES OF PALMLIKE PLANT
KERANJANG
BASKET
LUMPANG
MORTAR; WOODEN BOWL
PAYANG 1A
LARGE NET; SEINE
RANTANG
DINNER PAIL; BASKET; HAMPER
TAHANG
RAVINE; BARREL; CASK; TANK; RESERVOIR
UNCANG 1
TRAVELING BAG

COVER; WRAPPER

KUTANG
BRASSIER; CHEMISE
PELAMPANG
PAVILION FOR OUTDOOR ENTERTAINMENT
RINDANG B
LEAFY; SHADY
SELEMPANG
SHOULDER BELT; WEAR S.T. OVER THE SHOULDERS
SELUDANG
SHEATH OF THE INFLORESCENCE OF PALM TREE
HAVE
GONDANG
VARIOUS SNAILS
KACANG
PEA; BEAN; PEANUT
KERANG 1
SHELL; OYSTER
PINANG
ARECA NUT; (MEN) TO ASK IN MARRIAGE
UMANG
(R) HERMIT CRAB; ONE WHO LIKES TO DRESS IN FINE BUT BORROWED CLOTHES

HAVE PROPERTY OF CAVITY: EMPTY

HILANG
LOST; DEAD; VANISHED; MISSING
LAPANG B
OPEN; WIDE; SPACIOUS; AMPLE; SPACE; LEISURE; FREE; UNOCCUPIED (TIME); (AN) FIELD
LENGANG
LONELY; QUIET
LINDANG
TO DISAPPEAR
LUANG
EMPTY
SAMBANG 2
EMPTY HONEYCOMB
CAUSE
SIANG 2B
WEEDED (GARDEN); CLEARED (JUNGLE); CLEANED (FISH)
CAUSED BY
HUTANG
DEBT
PIUTANG
CREDIT; CLAIM
UTANG
DEBT; CREDIT
MADE BY
LELANG
SUCTION
WORDS ARE CONTAINERS & TRUTH/MEANING IS A SUBSTANCE
CURANG
DISHONEST; DECEITFUL
EXPECTATIONS/DESIRES ARE CONTAINERS
BUJANG
SINGLE; BACHELOR; SERVANT; WIDOW
KEPALANG
INADEQUATE; AS LONG AS
KURANG
LESS; LACK; NOT ENOUGH; INSUFFICIENT; (MEN-I) REDUCE; LESSEN
LAJANG
UNWED; TO LIVE AS A BACHELOR
SAYANG
SORROW; PITY; LOVE
TIME IS A CONTAINER & ACTIVITY IS A SUBSTANCE
LENGGANG B
TO PAUSE FOR A MOMENT
PELUANG
TO HAVE AN OPPORTUNITY; QUIET
SENGGANG
TO BE FREE; UNOCCUPIED (TIME)

ONE-DIMENSIONAL: GAP

BABANG
A GAPING MOUTH; ABYSS; WOUND
GAWANG A
GATE; GOAL
GENGGANG
AJAR; FISSURE
GERABANG
LARGE TEAR (IN CLOTH); HOLE

(IN WALL)
INSANG
GILLS
JURANG
RAVINE
KANGKANG
LEGS WIDE APART; CROTCH
KELANGKANG
CROTCH; SEAT OF TROUSERS
KERAMPANG
PERINEUM; CROTCH
KERANGKANG
CROTCH; PERINEUM
LAWANG B
GATE
PUKANG
CROTCH; HOOK; TEAR APART
RANGKANG 2
ANGLE
RENGGANG
DISTANT; SPACED; WIDE APART; (KE-AN) ALOOFNESS; DISTANCE; ESTRANGEMENT
SELANG
INTERVAL; PAUSE; BREAK; HALL; LOBBY; VERANDA; (_-SELING) ALTERNATING
AT
SEKANG
PUT A PLUG IN S.T.; (TEP) STUCK; PLUGGED UP
HAVE
BENGANG 2
WIDE OPEN; SURPRISED
CENGANG
AMAZED; GAPING
ENGKANG
TO WALK WITH LEGS WIDE APART
JANGKANG A
TO WALK WITH LEGS FAR APART
JARANG A
WIDE APART; RARE; SPARSE; TRANSPARENT
LEKANG B
TO BE LOOSENED; (MEN) BURST; SPLIT; CRACK
NYALANG
OPEN (E.G. EYES)
ROMBANG
(_-RAMBING) TATTERED AND TORN
ROMPANG
(_-RAMPING) TATTERED AND TORN
RONGGANG
WIDE APART
RUMPANG
SPACED
SARANG 2
POROUS; FULL OF BULLET HOLES
TERAWANG
FULL OF HOLES; TO MUSE; DAY-DREAM; (BAHAN TIPIS _) THIN FLEECY MATERIAL
MAKE
KOKANG
TO COCK A RIFLE FOR FIRING
LACK OF MOTION IS RIGIDITY
HAVE
LEKANG A
TO BE LOOSENED; (MEN) BURST; SPLIT; CRACK

THREE-DIMENSIONAL CAVITY

CANANG
CRIER'S CYMBAL
EMPANG
FISHPOND; DAM
GENDANG 1B
A DRUM
GENDERANG
A DRUM
GERONGGANG
(-GERONGGONG) HOLLOW
GEWANG A
MOTHER-OF-PEARL
GUDANG A
WAREHOUSE
GULANG
FIELD SHELTER
KELALANG A
SLENDER-NECKED EARTHENWARE BOTTLE
KENDANG A
SMALL BASS DRUM
LEMBANG
DENT; VALLEY
LIANG
HOLE; CAVITY
LOBANG
HOLE; CAVITY; HOLLOW; PERFORATION: SHELTER
LOYANG
BRASS; BAKING DISHES
LUBANG
HOLE
MUMBANG
YOUNG COCONUT
RAHANG
JAW
RENGKIANG
RICE BARN
RUANG
SPACE; ROOM; LEISURE
SARANG 1
NEST; WEB; HIDEOUT; FOCUS OF A DISEASE
SENDANG
WELL; SOURCE
SIALANG
BEEHIVE
TALANG 2
EAVE; GUTTER
TAMBANG 1
A MINE; DIG
TERBANG 1
K.O. DRUM
AT
KUBANG B
TO WALLOW IN A MUDHOLE
LEMANG
COOK RICE IN BAMBOO
FROM
BENGANG 1
RINGING [IN EARS]
DENDANG
SONG
DENGKANG
CROAK (FROGS); (BER) (R) LAUGH UPROARIOUSLY
ERANG
GROANING
ESANG B
TO BLOW ONE'S NOSE

GERONTANG 2
BOOMING
KEMPANG
(-KEMPIS) TO PANT
KESAŃG
BLOW ONE'S NOSE (USING ONLY ONE'S FINGERS)
KUMANDANG
ECHO
RENDANG 2
CHANTING
SIPONGANG
ECHO
TUANG
POUR

TWO-DIMENSIONAL: ENCLOSURE/CURVE

BENGKANG
CROOKED; CURVE; (BENGKOK)
ZIGZAGGING; (BEŃGKUNG)
HAVE CURVES
(E.G. ROAD)
BILANG 2A
AREA; TERRITORY
GELANGGANG A
ARENA; FORUM; RING OF PEOPLE; HALO
GELANG 1
BRACELET; (R) RING-SHAPED OBJECT
KALANG 2
(AN) CIRCLE (E.G. GOV'T CIRCLES); (KAPAL) BOAT DOCK; SHIPYARD
KAŃDANG
STABLE; CORRAL

EXTENDED; LONG
EXTENDED ONE-DIMENSIONAL: LONG

BALANG 1A
LONG-NECKED BOTTLE
BALANG 2
TWO-MASTED PROW
BELALANG B
GRASSHOPPER; LOCUST
BENANG
THREAD
BUNGKANG B
LAID OUT LIKE A CORPSE
DUGANG
SUPPORTING ROPE
GELANG 2
(R) KIND OF GRASS NEAR RIVER
GERBANG 1
SPREAD OUT; HANG DOWN (HAIR; ETC.)
GERUNDANG
TADPOLE
JENJANG B
LADDER; SLENDER
JONGKANG 1
SAILBOAT
KAMBANG
(ULER) LEECH
KEPANG
BRAID
KEDANG
OUTSTRETCHED; EXTENSION
KELABANG 1
POISONOUS CENTIPEDE
KELABANG 2A
BRAID (HAIR)
KELALANG B
SLENDER-NECKED EARTHENWARE BOTTLE
KERBANG 2
SPREAD OUT (E.G. BIRD'S WINGS): HANGING DOWN (E.G. HAIR)
KONTANG A
(-KANTING) TO DANGLE
LABERANG A
RIGGING
LALANG
TALL GRASSLIKE WEED
LANCANG 2
YACHT; (R) SKIP STONES ON WATER
LERANG A
STRIP; WIDTH OF CLOTH; (R) STRETCHER; LITTER
LEMPANG
STRAIGHT
LENCANG A
FORMING A STRAIGHT LINE
LENCANG B
FORMING A STRAIGHT LINE
PANCANG 2A
BOUNDARY
PANJANG
LONG; LENGTH
RENTANG
STRETCH OUT (E.G. ROPE)
REPANG
STRAIGHT
SERENJANG
AT ONES FULL LENGTH
TAMBANG 3
A THICK ROPE; FASTEN WITH A THICK ROPE
TAUCANG
PIGTAIL
TELENTANG B
LIE ON BACK; STRETCHED OUT
TEMBILANG
SPADE (FOR DIGGING)
TERIPANG
SEA CUCUMBER

HAVE
ENGGANG
HORNBILL

TIME IS SPACE
KANJANG
PERSEVERING; PERSISTENT
TUARANG A
DRY PERIOD

EXTENDED TWO-DIMENSIONAL: WIDE

BAMBANG
VAST; EXTENSIVE (E.G. LAND); EXTEND (PLAINS); BE DISPLAYED (BANNER)
GEDANG
LARGE
GEMANG 2
STOCKY; ROUND
GEMBLANG A
BROAD AND CLEAR
KEMBANG
FLOWER; BLOOMING; EXPAND; UNFURL; SWELL ; OPEN; DEVELOP
LERANG B
STRIP; WIDTH OF CLOTH; (R) STRETCHER; TTER

PAMPANG
WIDE; OBVIOUS
RAMBANG
BROAD

REGULARLY TWO-DIMENSIONAL: FLAT

BADANG
SIEVE
BELINGKANG
SPRAWLING
BELONGKANG
BARGE
BIDANG
LEVEL; SURFACE; SPACIOUS; BROAD; PLOT (OF LAND); FIELD (E.G. OF STUDY); SECTOR
BILANG 2B
TERRITORY; AREA
BUNGKANG A
LAID OUT LIKE A CORPSE
DULANG
TRAY
GADANG 1
SIEVE; LARGE; BIG
GAMBANG A
XYLOPHONELIKE INSTRUMENT
GELANGGANG B
ARENA: FORUM; RING (BOXING); FIELD (OF BATTLE); TO FORM A RING
GELIMPANG
SPRAWL (FALL SPRAWLING; E.G. BOMB VICTIMS)
GELINTANG
SPRAWL (FALL; LIE SPRAWLING)
GERBANG 2
GATE
GOBANG
BRONZE COIN
JELUANG
BARK CLOTH
KAJANG
SCREEN
KANTANG
MUD FLATS
LADANG
DRY FIELD
LAMBANG
SIGN; BADGE
LAPANG A
OPEN; WIDE; SPACIOUS; AMPLE; SPACE; LEISURE; FREE; UNOCCUPIED (TIME); (AN) FIELD
LAWANG A
GATE
MELABANG
TYPE OF FLAT-BOTTOMED BOAT
PADANG
PLAIN; FIELD
PAYANG 1B
LARGE NET
PELANG A
PLANK STREET SIGN
PEMATANG
DIKE BETWEEN RICE FIELDS
RANJANG B
IRON BED
RAWANG
SWAMP
SANDANG
SHOULDER STRAP; CLOTHING
SAWANG 1
COBWEB
SELENDANG
SHAWL
SELERANG
SKIN; HIDE
SILUNGKANG
KIND OF WOVEN CLOTH
TAPANG
WOODEN BEDSTEAD
TELENTANG A
LIE ON BACK; STRETCHED OUT
TONGKANG
A BARGE

BELONGING TO
LEMBIDANG
EDGE; RIM (OF PLATE; HAT)

CAUSE
BENTANG
SPREAD OUT (E.G. RUG; MAP; BAMBOO MAT); EXPLAIN; EXTEND (E.T. REGION); (AN) TAUT

LIGHT//DARK
DARK: NON-BRIGHT; NON-CLEAR

ANDANG 2
MOLE [ON SKIN]
ARANG A
CHARCOAL; COAL
BELANG 1
SPOT; BLEMISHED
DENDANG
RAVEN
ERANG
DARK BLUE; BLACK
GELIMANG
SOILED; STAINED; COVERED WITH DIRT; SMEAR
GELUMANG
TO BE SMEARED WITH BLOOD
LUMANG
SOILED; STAINED
POLANG
(-POLENG) CHECKERED
REMANG
CLOUDY
RINDANG A
LEAFY; SHADY
SULANG
LAMPBLACK
WELANG
SPOTTED

LIGHT/HOT
HOT
MERIANG
FEVERISH

FOR
ARANG B
CHARCOAL; COAL
MURANG
FUSE FOR IGNITING FIRECRACKERS

USE
DIANG
TO WARM
GANGGANG 2
TO WARM BY A FIRE
JERANG
TO HEAT; TO PUT ON THE FIRE
PANGGANG
TOASTED; ROASTED; TO BAKE
SINGGANG
STEWED IN SALT AND VINEGAR;

ROASTED AFTER SPICING WITH
SALT AND VINEGAR
PASSION IS HEAT
BERANGSANG
TO BE VERY ANGRY
BERANG 1
ANGRY
BERONGSANG
FLARE UP; EXPLODE IN ANGER
GARANG
FIERCE; CRUEL; VIVID; RAGE;
ROAST
GASANG
LASCIVIOUS
JALANG A
WILD; UNDOMESTICATED (ANIMAL)
JUANG A
TO FIGHT; STRUGGLE; BATTLE
PERANG
WAR; BATTLE
RADANG
INFLAMED; EXCITED; TO FLY
INTO A RAGE
SERANG 2
ATTACK
TASTING IS TOUCHING: PIQUANCY IS
HEAT
RANGSANG
TICKLING; EXCITING; PUNGENT
SAHANG
PEPPER

LIGHT; COLOR
BINTANG
STAR; FATE; MEDAL
CEMERLANG
TO SPARKLE; BRIGHT
CERLANG
GLISTEN; SHINE
GAMBLANG 1
CLEAR
GEMBLANG C
BROAD; CLEAR
GEMILANG
BRILLIANT
GEWANG B
MOTHER-OF-PEARL
GILANG
BRIGHT (E.G. MOON); BRILLIANT;
GLORIOUS
JAMANG
DIADEM; (SE) A MOMENT
JERAMBANG
WILL-O'-THE-WISP
KALIMANTANG
WHITE BEAM OF LIGHT
LANTANG A
CLEAR; DISTINCT (VIEW; VOICE);
(KE-AN) CLARITY (OF SOUND);
CLOTHING BEING BLEACHED
MAMBANG
GHOST (OF YELLOW OR RED
COLOR); EVENING GLOW
MENGIANG
RAINBOW
NGIANG 2
SPARKLE
PERANG
REDDISH COLOR; LIGHT BROWN;
BLOND
PETANG
AFTERNOON; (KE-AN) OVERTAKEN
BY NIGHTFALL; SECRET AGENT
PIRANG
BLONDE
RANGRANG
RED ANT
RELANG
GLITTER; FLASH
REMBANG
ZENITH; PEAK; (BER) TO BE
BARE; OPEN; EXPOSED
SIANG 1
DAY; PERIOD 11 AM TO 3 PM
TERANG
CLEAR; BRIGHT
CAUSE
GELANTANG
TO BLEACH
KELANTANG
TO BLEACH
LIMBANG 2
WASH (GOLD)
MADE BY
BAYANG
REFLECTED; IMAGINE; IMAGE;
SHADOW
WAYANG
SHADOW PLAY
MAKE
KUNANG
(R) FIREFLY
USE
DALANG A
PUPPETEER; MASTERMIND
PANDANG A
A LOOK; (MEN) LOOK AT; GAZE
AT; CONSIDER
HAPPINESS IS LIGHT//SADNESS IS DARK-
NESS
RIANG
GAY; DIZZY
SENANG A
COMFORTABLE; HAPPY; CONTENTED;
ENJOY; HAVE A GOOD TIME; (KE-
AN) PLEASURE
UNDERSTANDING IS SEEING & OBVIOUSNESS
IS BRIGHTNESS
BERANDANG
STRIKING; NOTICEABLE

RIGID
RIGID & ONE-DIMENSIONAL: STICK-LIKE
PERPENDICULAR

ALANG
CROSSWISE; CROSSBEAM
BELINTANG
LIE ACROSS; ATHWART (E.G. A
ROAD)
DEPANG
TO STRETCH OUT BOTH ARMS; TO
FORM A CROSS
LINTANG
ACROSS; WIDE; LIE ATHWART; BE
IN THE WAY; CROSS S.O.; OB-
STRUCT; HAMPER
MALANG
TRANSVERSE; UNLUCKY
PALANG
CROSSBAR; BOLT; BARRIER
SEBERANG
ACROSS
SENGKANG
CROSSBAR; SPOKE; DIAMETER OF

A CIRCLE
SILANG
CROSSWISE

STICK-LIKE
AMBANG
THRESHOLD; WINDOW SILL; RAIL-ROAD TIE
ANDANG 1
YARDARM
BATANG
STEM; STICK; STALK; USED WITH OBLONG; BAR; FRAME
BAWANG
ONION
BERANG 2
SHORT SWORD
BRAMBANG
SHALLOT
CABANG
BRANCH; SUBDIVISION; WING OF A HOUSE
GAGANG
HANDLE; STEM
GALANG
GIRDER
GERANGGANG
SHARPLY POINTED BAMBOO POLE
JAGANG
POLE USED FOR REINFORCEMENT
JANJANG
LADDER; POLE FOR CLIMBING PLANTS
KELEWANG
SABER
KETAPANG
TREE BEARING NUTS LIKE ALMONDS
LABERANG B
RIGGING
MAYANG
SPADIX; PALM BLOSSOM [SPIKE-SHAPED]
MERANG
RICE STRAW
PANCANG 1
POLE
PARANG
SHORT SWORD
PEDANG
SWORD
PELANG B
PLANK STREET SIGN
PENTANG
TO SHOOT/LOOSE (AN ARROW)
PISANG
BANANA
RANCANG
STAKE
SAGANG
SLANTING POLE USED FOR SUPPORT
SERAMPANG
HARPOON
SERANDANG
TRESTLE
SUBANG
WOMAN'S EARRING [CYLINDRICAL]
TIANG
POLE; POST; PILLAR
TOPANG
PROP; GAFF
TULANG
BONE
TUNJANG
LEG; SUPPORT
FROM
TAMPANG 2
WAD (OF TOBACCO); ROLL; SLICE; (PEN) PROFILE; DIAMETER; LONGITUDINAL SECTION
HAVE
SOGANG
FENCE
USE
BANCANG B
TO TETHER AN ANIMAL
SAMPANG 2A
TO PADDLE AT STERN OF BOAT

RIGID CONSISTENCY

BELULANG
TOUGH; DRY; CALLOUSED (HANDS); RAWHIDE
BUNTANG
TENSE; STARING (EYES); STIFF (CARCASS); (MEN-KAN) STRETCH OUT STIFFLY (E.G. LAUNDRY); POP OUT
DENGKANG
(_-DENGKOL) BENT AND BOWED
GERSANG
COARSE (HAIR); BARREN
GETANG
COVER OF THIN MATERIAL (PAPER; CLOTH; SKIN) DRAWN TIGHTLY OVER OPENING (E.G. DRUMHEAD)
KARANG
CORAL; CORAL REEF; ATOLL; STRING TOGETHER (E.G. FLOWERS); ARRANGE (FLOWERS); COMPOSE (PROSE; MUSIC)
KEJANG 1
STIFF
KENCANG 1
TAUT (ROPE); TIGHT (GRIP)
KERANG 2
(R) LOOSE STONES
KERSANG
BARREN (LAND); COARSE (HAIR)
KERTANG
CAKED WITH DIRT
KINYANG
ROCK CRYSTAL
REGANG
TENSE
TEGANG
TAUT; TIGHT; TENSE; STRAINED (ROPE; SITUATION; RELATIONSHIP)

LACK OF MOTION IS RIGIDITY
BEBANG
STILLBORN
BUNGKANG C
LAID OUT LIKE A CORPSE
CELANG 1
STARE GLASSILY
GENANG
TO BE STAGNANT
KESANGSANG
CAUGHT; STUCK (E.G. KITE IN TREE)
KUNGKANG
A SLOTH

LENGGANG A
TO PAUSE FOR A MOMENT
PINCANG
LAME; CRIPPLED
SIDANG
SESSION; COUNCIL; MEETING; GROUP; (BER) CONVENE
TENANG
STILL (WATER); CALM; QUIET

CAUSE
ADANG
TO BLOCK
BANCANG A
TO TETHER AN ANIMAL
BANGKANG
TO PROTEST; (TER) UNFINISHED; ABANDONED (WORK)
HALANG
TO BLOCK; TO PREVENT
KEKANG
BIT; BRIDLE; REINS; CONTROL
KETIMANG
BUCKLE; CLAMP
LARANG
FORBID; PREVENT
PANTANG
PROHIBITION; PROHIBITED; ABSTINENCE
PEGANG
HOLD; HANDLE; CONTROL; STICK TO
RINTANG
HINDERING; OCCUPIED WITH

CHANGE IS 'MOTION & LACK OF MOTION' IS RIGIDITY
GAMBLANG 2
FIRM; RESOLUTE
UNDANG
LAW; ORDINANCE; ENACT; PROCLAIM

CAUSE
TUNANG
BETROTHE

RIGID POSITION: UPRIGHT

PROTRUDE
COANG
PROTRUDE; STICK UP ALL OVER; (MEN-KAN) HOLD S.T. UP
JELATANG
STINGING NETTLE
JONGANG
PROTRUDING [TEETH]
JONGKANG 2
PROTRUDING
MIANG 1
BAMBOO HAIRS WHICH CAUSE ITCHING
SAMPANG 3
HANGING OUT

HAVE
CERANCANG
PRICKLY; THORNY

RIGID POSITION: UPRIGHT
CANCANG
TO BE STANDING ON END
GERMANG
TO STAND ON END (HAIR); HAVE GOOSEBUMPS
GUDANG B
WAREHOUSE
JENANG 1B
DOORFRAME
JERANGKANG
TO STICK UP (E.G. FLAGPOLE)
ORANG
PERSON; HUMAN BEING; MAN; ONE
RANJANG A
IRON BED
SONDANG
LIFT/RAISE ONE'S HEAD AND SHOULDERS
TUMPANG A
PILED UP

CAUSE
KALANG 1
SUPPORT; PROP
PAYANG 2
SUPPORT IN WALKING

STRIKE

CENCANG
CHOP TO BITS; CUT INTO BITS; BREAK GROUND
CINCANG
CHOP TO BITS; CUT INTO BITS; BREAK GROUND
JENGKANG A
FALL BACKWARDS; LIE ON ONE'S BACK
KEMPELANG
TO STRIKE WITH THE FIST; TO BOX ONE'S EARS
RAJANG
CUT INTO SMALL PIECES; CARVE; (AN) CUT TOBACCO
TEBANG
FELL (TREES)
TENDANG
KICK
TERJANG
ATTACK; TRAMPLE ON; KICK
TUMBANG C
CRASH; TUMBLE DOWN; FELL (TREE); SLAUGHTER; DESTROY

CAUSED BY
LENGKANG
TO BREAK; CRACK OPEN

FOR PASSIVE
GAMBANG B
XYLOPHONELIKE INSTRUMENT
KENDANG C
SMALL BASS DRUM

MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
CELANG 2
(CELUNG-_) TO JINGLE
DENTANG
CLANG
DERANG
RUFFLING (E.G. DRUM)
GEMERENCANG
CLANG (E.G. SWORDS)
GERANTANG A
TUMULTUOUS NOISE
GERENTANG
SOUND OF EXPLOSIONS
GERONTANG 1
FRIGHTENING; BOOMING
KELETANG
JINGLING; TINKLING (COINS)

KELONTANG
RATTLE OF TIN CANS
KERANG 2
(_-KERUNG) CLATTER (E.G. DISHES)
KERENCANG
RATTLING SOUND OF METAL
KROMPYANG A
SOUND OF SOMETHING CRASHING
USE
GANYANG
DESTROY
JUANG B
TO FIGHT; STRUGGLE; BATTLE
PERANG B
WAR; BATTLE
REJANG
DIG UP; BREAK UP; (PE) CROWBAR

UPWARD MOTION; LIGHT IN WEIGHT
LIGHTWEIGHT

USE
GANCANG
QUICK
LEJANG
SWIFT; FLEETING; FAST; (MEN) KICK; (MEN-KAN) STRETCH (LEGS); (SE) (_ TERBANG) AS FAST AS LIGHTNING
RENANG
SWIM

UPWARD MOTION

AWANG
TO UP INTO THE AIR; TO INDULGE IN FANCIES; (R) AIR; ATMOSPHERE; IN THE AIR; FAR OFF; UNCERTAIN
INDANG B
TO WINNOW
JENGKANG A
LIFT A LEG; HAVE A LEG DRAWN UP (WHEN SITTING); (_ JENGKOT) LIMPING
JULANG
TO SOAR; TO CARRY ON THE SHOULDER; TO HOLD IN HIGH ESTEEM
JUNGKANG
TO BOB UP
KAMBANG B
TO FLOAT
KAYANG
(AN) PLACE LIKE OLYMPUS
LAYANG B
TO FLY; TO WANDER; LIGHT AND THIN -E.G. LEAF-; KITE
PASANG 2
TO RISE (E.G. THE SEA)
RAGANG
CLIMB; (AN) STAGE; SCAFFOLD; SKELETON
SAWANG 2
ATMOSPHERE
TERBANG
FLY; DISAPPEAR; EVAPORATE
TUNGGANG 3
GET ON (TRANSPORTATION)
UMBANG B
BOB; TOSS; FLOAT
CAN
BELALANG A
GRASSHOPPER; LOCUST
ELANG
HAWK; EAGLE
KUMBANG
BUMBLEBEE
WALANG
GRASSHOPPER

AP
FAST//IMMOBILE
FAST

ACAP 2
(R)OFTEN; FAST
BALAP
RACING (E.G. HORSERACE)
GAGAP
HURRIEDLY
KERAP 2
BULL RACING (ON MADURA)
SIGAP
EFFICIENT; KEEN; ENERGETIC
SULAP 1
JUGGLING; CONJURING
SUNGLAP
JUGGLING

IMMOBILE/SLOW
ANTAP
MASSIVE; SOLID; CALM
BEGAP
STURDY AND SOLID
DEGAP 1
STURDY (E.G. A PERSON)
ENDAP
TO SETTLE; TO APPROACH
GEGAP 2
(TER) HALTINGLY (SPEAK)
HINGGAP
TO PERCH (BIRD); TO ATTACK (E.G. ILLNESS)
IDAP 2
(MEN) SUFFER FROM A CHRONIC DISEASE; AILING
INAP
TO SPEND THE NIGHT
LEKAP
TO STICK; FASTEN; ATTACH
MANTAP
RESOLUTE; FAITHFUL; STABLE
MENDAP
TO SINK; SEDIMENT
RAHAP 2
TO ALIGHT (E.G. BIRD ON TWIG)
RANAP 1A
STILL; QUIET
TEGAP
STURDY; FIRM (E.G. LEADERSHIP); WELL-BUILT (BODY)
TETAP
PERMANENT; FIXED; SETTLED; DECIDED; DEFINITE; SAME; CONSTANT; PERSISTENT; DETERMINED; REGULAR
CAUSE
SEKAP 1
LOCK UP S.O. (IN PRISON)

TANGAP
STOP; RETARD; HOLD BACK

FLAT; SURFACE

ATAP
ROOF
CERCAP
FLOP ABOUT; SQUIRM; PRODUCE A FLAPPING OR FLOPPING SOUND
HADAP
FRONT; SIDE; FACING; CON-FRONT; CALL ON; (MEN-KAN) AIM
JERAHAP B
TO BEND OVER; TO LIE ON ONE'S STOMACH
KAKAP
FISH SIMILAR TO SOLE
KANCAP C
FILLED TO THE BRIM
KASAP
COARSE; ROUGH
LANCAP
SMOOTH
PELEMPAP
PALM; HANDBREADTH
RAHAP 1
COVER A CORPSE WITH A CLOTH; LIE DOWN; FALL FACE DOWN
RANAP 1B
STILL; QUIET
SAHAP B
COVER; LID
SARAP
K.O. SKIN RASH; (MEN) TO LITTER (PAPERS ON FLOOR); PUT IN A BOTTOM LAYER (IN SUITCASE); TO HAVE BREAKFAST
SAYAP
WING
SENGKUAP
SHED; AWNING
SESAP
AN ABANDONED FIELD
SIRAP
SLIGHTLY RAISED; SHINGLE
TELEMPAP
BREADTH OF HAND (A MEASURE)
TEMPAP
BREADTH OF HAND (A MEASURE)
TENGKURAP
LYING PROSTRATE
TIARAP
LIE PRONE; LIE FACE DOWNWARD; LIE ON ONE'S STOMACH
AT
LAYAP
LOW; CLOSE TO THE SURFACE; SKIM THE SURFACE; FLY CLOSE TO THE GROUND; TAKE A BOAT TRIP; SLEEP LIGHTLY
RANAP 2
(MEN) BEND OVER & TOUCH THE GROUND
RAYAP 2
CREEP; CRAWL; CREEPING PLANT; MOVE STEALTHILY AND RAPIDLY; SEARCH; PROWL
SELINAP
CRAWL; MOVE STEALTHILY; SLIP AWAY
SULAP 2
FIND A DEFECT IN THE WEAVING
TERAP
APPLY; LAY [BRICK]
TURAP
PLASTER
USAP
STROKE; CARESS; WIPE
USE
KIRAP 1
HIT (WITH ITS WINGS; OF AN ANGRY GOOSE; HEN); FLAP (WINGS); FLUTTER (FLAG); SPREAD OUT (E.G. A SHEET; WINGS)
ULAP
(R) BECKON WITH (E.G. THE HAND
SITUATIONS ARE LOCATIONS: ABSTRACT LEVELS/STAGES ARE HORIZONTAL PLANES
TAHAP
PHASE; STAGE
TARAP
STANDARD (E.G. OF LIVING); DEGREE; LEVEL; POSITION; PHASE
TOTALITY/COMPLETENESS IS FLATNESS
GENAP
COMPLETE; EVEN (NUMBER); (MEN-KAN) FULFILL (PROMISE); TO COMPLETE (WORK); (SE) EVERY; ALL; WHOLE
LENGKAP
FULL; EQUIPPED; FULL-FLEDGED
TIAP 1
EVERY

IN//OUT
IN
GO IN: ENTER; PENETRATE
ACAP 1
GET INTO S.T. DEEPLY (E.G. STUCK IN MUD); UNDER WATER (FLOODED); SOAK
DEBAP
PLOP
KELELAP A
TO DROWN
RESAP
PENETRATE (E.G. ADVICE INTO S.O. 'S HEART); OOZE; DISAP-PEAR; EVAPORATE (DEW); INTE-GRATE
SASAP 1
CRAWL (E.G. UNDER TABLE); CREEP ALONG; PENETRATE; IN-FILTRATE (E.G. INTO FOREST); ENTER (DEMON INTO PERSON)
GO IN; PIERCE
GARAP
TO TILL; WORK ON
FOR
RANCAP 2
SHARP; POINTED
MADE BY
CANGAP
GROOVE

TAKE IN: ABSORB
SERAP
ABSORB A FLUID; PERVADE

FOR PASSIVE
CACAP
SHAMPOO FOR THE HAIR
SALAP
OINTMENT
URAP
OINTMENT
PERCEPTIONS ARE SUBSTANCES & PERCEIVING IS ABSORBING
CERAP
NOTE; OBSERVE
GEMAP
SHOCKED; ASTONISHED
KESIAP
STARTLED
NANAP
AMAZED; EYES DISTENDED/ WIDE-OPEN
TANGGAP
LISTEN CAREFULLY; NOTE ATTENTIVELY; (MEN-I) REPLY TO; (AN) IDEA; CONCEPTION; PERFORMANCE; REACTION
TATAP
GAZE
CAUSE
SINGKAP
REVEAL; UNVEIL; TURN BACK (A BLANKET); EXPOSE (E.G. TO AIR); (TER) (_ HATI) HAPPY
PERCEPTIONS ARE SUBSTANCES & PERCEIVING IS ABSORBING & UNDERSTANDING IS SEEING
ANGGAP 1
TO BELIEVE; THINK; CONSIDER; DEEM
HARAP
HOPE; PLEASE
SIKAP
ATTITUDE; POSTURE; (BER) STAND AT ATTENTION; (MEN) FOLD THE ARMS
SILAP 2
WRONG; ILLUSION

TAKE IN: BREATHE
DENGAP 2
PANT; GASP
ENGAP
TIGHT IN THE CHEST
ISAP
TO SMOKE; TO SUCK; TO INHALE
KUAP
YAWN
MANGAP
GAPE (AT SEEING S.T.); YAWN
MEGAP
(R) GASP FOR BREATH
MENGAP
TO GAPE
NGENGAP
TO GASP FOR BREATH
UNGKAP 2
GASP FOR BREATH

TAKE IN: CONTAIN: CONTAIN
KANCAP A
FILLED TO THE BRIM
FOR
SERKAP
CONE-SHAPED FISH TRAP
SPIRIT POSSESSION IS CONTAINING
KALAP
POSSESSED BY AN EVIL SPIRIT; BEWILDERED
SELAP A
POSSESSED; (MEN) HAVE FITS OF FURY

TAKE IN: CONTAIN: HOLD; CATCH
ALAP
TO PICK FRUIT; THIEF; KITE
DAKAP
TO EMBRACE
DEMAP
GREEDY
LAHAP
GREEDY
TANGKAP
CATCH

TAKE IN: EAT
CECAP
TO TASTE S.T.
DECAP
TO SMACK ONE'S LIPS
KECAP
TO SMACK ONE'S LIPS; TO TASTE
KELALAP
DROWN
KERCAP
SMACK (LIPS)
KUDAP
TO TASTE; TO EAT SWEETS
RAYAP 1
TERMITE
SANTAP
EAT
SENTAP
SNAP AT S.O.
FOR PASSIVE
KECAP
SOY SAUCE
SEDAP
DELICIOUS; NICE; WELL; PLEASED
SUAP
MOUTHFUL; BRIBE
TIAP 3
DOSE
UDAP
(R) (AN) SALAD MADE OF ALL K.O. VEGETABLES
CORROSION IS EATING
KAYAP
TUMOR
KURAP
RINGWORM

OUT; GIVE OUT; EMIT

ASAP
SMOKE; STEAM
LUAP
FOAM; OVERFLOW
MALAP B
DIM; SMOLDERING
MERUAP
TO STEAM; TO BUBBLE
RANCAP 1
MASTURBATION
RIAP
FLOURISH, GROW RAPIDLY
RUAP
TO BUBBLE UP
SINDAP
DANDRUFF

UAP
STEAM
FOR: CAUSE NOT: COVER; CLOSE
KEDAP
TIGHTLY WOVEN (E.G. CLOTH; WICKER); WATERTIGHT; (_ UDARA) AIRTIGHT
PENGAP
CLOSE; STUFFY; STALE; OPPRESSIVE; CLOSE TIGHTLY
SAHAP A
COVER; LID
TEKAP
COVER; DOME

LIGHT IS A SUBSTANCE
GEMERLAP
SHINING; GLEAMING
GEMILAP
SHINING; GLEAMING
GERLAP
FLICKER; SPARKLE
GILAP
TO SHINE BRIGHTLY
KEMILAP
SHINING; GLEAMING
KERLAP
GLITTER (STARS); (TER) SLEEP A WINK; DOZE OFF A MOMENT
KESAP
(_-KESIP) BLINKING (EYES)
KILAP 1
SHINE; GLOSS; LUSTER; GLITTER
KILAP 2
WINK
MENGKILAP
TO SHINE
RELAP
SHINE; GLISTEN
FOR
TINGKAP
SMALL WINDOW
FOR: CAUSE NOT: COVER; CLOSE
GELAP A
DARK; NOT CLEAR; SECRET; ILLEGAL; (MEN) BECOME DARK; DISAPPEAR; BE IN A RAGE; RUN AMUCK
GERIAP 2
BECOME DIMMER
HIRAP
TO DISAPPEAR
KEJAP
WINK; BLINK; FLICKER
KELAP A
BLINK (EYES); (TER) DOZE OFF
KIRAP 2
VANISHED; DISAPPEARED
LELAP
LOST; GONE; DISAPPEARED; SOUND ASLEEP; UNCONSCIOUS
LENYAP
GONE
LINDAP
FADE; BECOME OVERCAST
MALAP A
DIM; SMOLDERING
SENYAP 2
GONE; VANISHED

HEARING IS SEEING: SOUNDS ARE SUBSTANCES
CAKAP 3
TALK; PRATTLE
CERACAP B
CYMBAL
GEGAP 1
EARSPLITTING (E.G. SOUND OF GUNS); (_ GEMPITA) IN TUMULT; NOISY
KICAP
TO CHIRP
RATAP
LAMENTATION
UCAP
PRONOUNCE
UNGKAP 1
EXPRESS -WITH FACIAL; ORAL; GESTURAL MEANS-
FOR: CAUSE NOT: COVER; CLOSE
BENGAP
DULL; MUMBLING
KETAP
TO PRESS ONE'S LIPS TOGETHER
SENGAP
HOLD ONE'S TONGUE; (MEN) DEADEN (A SOUND)

STRIKE

CEKAP 2
TO FIGHT; PINCH; SEIZE; (_ PINGGANG) WITH ARMS AKIMBO
PARAP
INITIALS; (MEN) TO MARK WITH INITIALS; TO HAMMER
RENTAP
STAMP (E.G. ONE'S FOOT); TUG; PULL VIOLENTLY; COLLIDE AGAINST; (SE) ALL AT ONCE; SUDDENLY; TOGETHER; IN A BODY
TANCAP
TO STICK; EMBED; PLANT (E.G. A SPEAR IN THE GROUND)
CAUSED BY
GETAP
CRACK; BREAK; GNASH (TEETH); QUICKLY-STARTLED; QUICK-TEMPERED
TELAP
INJURED; HIT; HURT; STRIKE WITH WEAPON
FOR PASSIVE
CERACAP A
CYMBAL
REDAP A
TAMBOURINE
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
DEGAP 2 (R) POUND (HEART) (BER)
DENGAP 1
POUND; BEAT (HEART)
DERAP
TROT; CRACKLE; CREAK (BRANCHES); SQUEAK (SPRINGS); GNASH; (AN) RAPPING; RATTLING; (DERUP-_) SOUND OF FOOTSTEPS
GEMELETAP
SOUND OF TAPPING (E.G. FINGERS ON TABLE; ON WINDOWPANE)
LEKAP
(LEKUP-_) THE SOUND OF CREAKING JOINTS

USE
SERGAP
ATTACK; AMBUSH; SNARL AT

AR
EXTENDED; LONG
EXTENDED ONE-DIMENSIONAL: LONG

AKAR
ROOT; TO TAKE ROOT
BANJAR
LINE; ROW; SERIES; TRAIN OF EVENTS
BESAR
BIG; LARGE (E.G. MAN); TALL; ADULT; GROWN; GREAT; (KE-AN) TOO LARGE; AMOUNT; POMP; CEREMONY; GRANDEUR
COKMAR B
CLUB; CUDGEL
DAKAR 2
PENIS
GANDAR
CARRYING POLE; LEVER; AXLE
GELEGAR 1
BEAM SUPPORTING FLOOR BOARDS
JAJAR
A ROW
JIDAR
RULER; LINE
KANJAR B
DAGGER
LANGSAR
SLIM, FORTUNATE
LANJAR
LONG AND POINTED
LEMBAR 1B
THREAD; STRAND; CLASSIFIER FOR THREADS/HAIRS; (MEN-KAN) TO TWIST (A ROPE)
PAGAR
FENCE; HEDGE
SELUMBAR
WOODEN SPLINTER
SENAR
STRING
ULAR
SNAKE; PENNANT
FOR
INCAR
DRILL; (MEN) TO AIM (E.G. GUN; SLINGSHOT); PEER AT; SPY ON; WATCH
USE
ANGGAR
FENCING
DEKAR
TO FENCE (I.E. SPORT)
TIME IS SPACE
MALAR
CONTINUOUS; MORE & MORE (E.G. CRYING)

REGULARLY TWO-DIMENSIONAL: FLAT

BAHAR 1B
LARGE RIVER; SEA
BELUDAR
ROUND CAKES
BULAR
CATARACT OF THE EYE
CADAR
VEIL; SHEET
DASAR
BACKGROUND (E.G. OF PAINTING); BASE; PRINCIPLE
DATAR
FLAT; SUPERFICIAL
GAMBAR
PICTURE; DRAWING; ILLUSTRATION; SKETCH
HAMPAR
TO COVER (E.G. FLOOR WITH CARPET); (TER) SPREAD
KIPAR 1B
TWILL (FABRIC SEWN WITH DOUBLE THREAD; SEEMING TO HAVE DIAGONAL LINES
LATAR
SURFACE; BACKGROUND; FRONT
LAWAR
SLICES OF MEAT; (MEN) TO SLICE THINLY
LAYAR
MOVIE SCREEN; SAIL; BLIND; CURTAIN SHADE; SAILING; NAVIGATE
LEBAR
BROAD; WIDTH
LEKAR
SMALL TABLE FOR THE KORAN
LEKAR
RATTAN STAND ON WHICH ROUND COOKING VESSELS ARE PLACED
LEMBAR 2
PAGE; CLASSIFIER FOR SHEETS OF PAPER; LEAF OF PLANT; ISSUE OF MAGAZINE
LONTAR 1
PALMYRA PALM THE LEAVES OF WHICH ARE USED AS PAPYRUS
MIMBAR
PULPIT
MISTAR
RULER; COVER; WRAPPER
NATAR
BASIC COLOR; BACKGROUND (E.G. OF A PIECE OF CLOTH); SURFACE; PLANE; YARD (E.G. FOR NAVY)
PAPAR
FLAT; LEVEL; (MEN-KAN) ROLL OUT; FLATTEN; EXPLAIN
SASAR 2
(AN) TARGET
SASAR 3
(AN) TENNIS COURT
SAWAR
BARRICADE; FENCE
SELASAR
OPEN VERANDA
SELUAR
PAIR OF TROUSERS
TIKAR A
A MAT MADE OF PALM LEAVES
TIPAR
DRY RICE FIELD
UTAR B
SMALL ROUND SHIELD
CAUSE
BABAR B
SPREAD; LAY OUT; EXPLAIN; EXTEND
HAVE
CAPAR
SANDAL

JAMBAR
SHELTER; TEMPORARY HUT;
TRAY; SERVING
PAHAR B
TEACART; TEA WAGON
SANGKAR
BIRD CAGE; CHICKEN COOP
USE
TAMPAR A
A BLOW; SMACK; SLAP; (BER)
(_ TANGAN) APPLAUD; (MEN-I)
BEAT REPEATEDLY
VARIETY/SALIENCY IS SLOPE//MONOTONY/
NORMALCY IS FLATNESS
GOBAR
DEPRESSED; (_HATI) SAD
KARAR
STABLE
PUDAR
PALE; SALLOW; DIM; WEAK
TAWAR
INNOCUOUS; NEUTRAL; POTABLE;
INDIFFERENT; (MEN-KAN) NEU-
TRALIZE (POISON); OFFER; (R)
BARGAIN; HAGGLE
EQUALITY IS FLATNESS//INEQUALITY IS
UNEVENNESS
BAYAR
PAY; PAID
CAGAR
SECURITY; PLEDGE; (MEN-KAN)
OFFER AS SECURITY; (AN) GUAR-
ANTEE; SECURITY; (_ ALAM)
NATURE PRESERVE
GANJAR
REWARD
KEMBAR
TWIN; EXACTLY LIKE; MATCH;
STAND UP AGAINST
TUKAR B
EXCHANGE
TASTING IS TOUCHING: TASTE IS TOPOG-
RAPHY/CONTOUR: WEAK TASTE IS FLAT-
NESS//STRONG TASTE IS STEEPNESS
AMBAR 2
INSIPID
CABAR 1
INSIPID
HAMBAR
TASTELESS

FLOW; BE A FLUID: LIQUID

BAHAR 1A
LARGE RIVER; SEA
BANDAR
HARBOR; POOL; BRANCH
CHAMAR
WINE; LIQUOR
DAMAR
RESIN; OIL LAMP; TORCH
DESAR
TO SIZZLE
PENCAR
SPOUT; SPRAY; SQUIRT; (MEN-
KAN) RADIATE; SPOUT; BROAD-
CAST; DISTRIBUTE
UBAR
DYE
AT
ANJAR
ANCHOR
BADAR 1
SEA AND FRESH-WATER FISH;
DISH
JANGKAR 2
ANCHOR
CAUSE
CAHAR
TAKE A LAXATIVE
FOR
TAKAR
UNIT OF CUBIC/LIQUID MEASURE;
GLASS JAR
HAVE
ACAR
PICKLES; VEGETABLE DISH WITH
PICKLES
AGAR 2
(R) GELATIN
SEKAR
FLOWER
MAKE
CENGAR
(_-CENGIR) TO CRY HARD
KELANJAR
ENDOCRINE GLAND
KELENJAR
GLAND
LIGHT IS A FLUID
BADAR 2
FULL MOON
BAKAR
BURN; ROAST
BINAR
BRIGHT
DENYAR
FLASH (E.G. LIGHTNING)
FAJAR
DAWN
KOBAR
TO FLARE UP
PAJAR
DAWN
PENDAR
FLUORESCENCE
PIJAR
BLAZING; RED HOT; GLOWING
SINAR
RAY; GLEAM; RADIANCE
SUAR
SIGNAL LIGHT
MAKE
KELEMAYAR
GLOWWORM

MOVE
NON-UNIDIRECTIONALLY
AROUND & AROUND; IN ALL DIRECTIONS
(NON-CONTROLLED MOTION): RANDOM
BEGAR
CIRCLE AROUND; PIVOT
BENTAR
TURN; REVOLVE; CIRCLING
EDAR
TURN; WANDER; DISTRIBUTE
EMPAR
TO BE OFF COURSE
GELEBAR
TO FLAP
GELEPAR A
FLOUNDER (E.G. FISH IN NET);
FLUTTER (BIRD ON GROUND);
FLAP (WINGS)

GELODAR
TO SQUIRM
HANTAR 1
BE LYING AROUND (E.G. CORPSES); (TER) NEGLECTED (E.G. BOOKS); (MEN-KAN) STRIKE DOWN (E.G. GRENADES. SOLDIER)
JONGKAR
(_-JANGKIR) STICKING OUT RIGHT AND LEFT
KELALAWAR
BAT
KELAWAR
TINY BAT
KELIAR
LOITER ABOUT; ROAM; DRIFT; SWARM
KELINTAR
LOAF; HANG AROUND
KESASAR
LOSE ONE'S WAY
KIPAR 2
FLUTTER
KISAR
TO REVOLVE; TO CHANGE
KITAR
TO TURN
KUAR
TO FEEL AROUND
KUCAR
(_-KACIR) IN DISORDER (E.G. FLEE; SCATTER)
KUMPAR
TO WIND (THREAD; WIRE) ON A SPOOL
LAMPAR
BE SCATTERED (E.G. BOOKS ARE SCATTERED IN HIS ROOM); SPREAD (E.G. NEWS)
MIDAR
TO WALK ABOUT
PENDAR
(BER) TO TURN IN ALL DIRECTIONS
PESIAR
TRIP; TO TAKE A TRIP; PLEASURE TRIP; EXCURSION
PUSAR
REVOLVE; ROTATE; (AN) HANDLE; CRANK; CENTRIPETAL; (_AIR) WHIRLPOOL; (_KEPALA) CROWN OF HEAD
PUTAR
TURNING; ROTATE; WIND; TWIST; INSINCERE; DISHONEST; (_LIDAH) PERVERT FACTS
SELONGKAR
TURN OVER; PUT IN DISORDER; RUMMAGE
SIAR 2
STROLL ABOUT
UDAR
REEL; (MEN) TO REEL; WIND; DISENTANGLE; (MEN-KAN) EXPLAIN

FOR
LEGAR
SPACE TO MOVE IN
LONGGAR
LOOSE; SPACIOUS

USE
GAHAR A
TO SCRUB
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: CORRECT/ORDERLY THINKING/ACTING IS CONTROLLED/LIMITED/CONCENTRATED/SMALL MOVEMENTS// INCORRECT/DISORDERLY THINKING/ACTING IS UNCONTROLLED/UNLIMITED/GROSS MOVEMENTS (E.G: SLIPPING)
GUSAR
ANGRY
KELENGAR A
TO FAINT
LIAR
WILD (ANIMAL); PRIMITIVE; ILLEGAL (E.G. A SCHOOL); (BERKE-AN) LOUNGE AROUND; HANG AROUND (E.G. BANDITS)
LINGAR
RESTLESS; BEWILDERED
NANAR
CONFUSED; ANGRY
PENGAR
TO HAVE A HANGOVER
SASAR 1
MAD; DAZED; INSANE; (KE; TER) LOST; STRAYED AWAY; STRAY (E.G. BULLET); (MEN) AIM INDISCRIMINATELY

BACK & FORTH
GECAR
TO SHUDDER
GEGAR A
SHAKE; RUMBLE (ARTILLERY; THUNDER); (AN) CONCUSSION
GELENTAR
TO TREMBLE
GEMENTAR
TREMBLE
GEMETAR
TO TREMBLE
GENTAR
VIBRATE (E.G. PLUCKED STRING); QUIVER; TREMBLE; FEAR
GEPAR
QUAKE
GETAR
TREMBLE; SHAKE; VIBRATE; SHUDDER
KEBAR
WAVE; FLUTTER (FLAG)
KETAR 2
TREMBLE; SHAKE; VIBRATE; SHUDDER
KIBAR
TO WAVE
MUNDAR
(_-MANDIR) BACK AND FORTH
PAYAR
(BER) (R) CRUISE; BACK AND FORTH; CRUISE; PATROL
TUKAR A
EXCHANGE

THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: FEAR IS TREMBLING
KENCAR
(TER) (R) NERVOUS

TINGLING IS VIBRATING
GELENYAR A
TINGLE (E.G. FOOT); BE ASLEEP (E.G. FOOT); FEEL PINS & NEEDLES

OUTWARD FROM A CENTER

BABAR A
TO SPREAD; TO LAY OUT; TO EXPLAIN; TO EXTEND
BEBAR
SPREAD; SCATTERED (E.G. BOOKS; NEWS)
BELUKAR
THICKET; UNDERBRUSH
BUAR
EXTRAVAGANT; WASTEFUL; (PEN) SPENDTHRIFT)
BUBAR
DISPERSED; ENDED; RESIGN; BREAK UP (MEETING)
BUYAR
TO RUN; SCATTERED; DISPERSED
CACAR
SMALLPOX
GELAR 1B
(TER) SPREAD OUT; (AN) MAT
JALAR
SPREAD; CRAWL (E.G. ROOTS)
JANGKAR 1A
AERIAL ROOTS
JUAR
K.O. SHADE TREE
KAPAR
SCATTERED
KEKAR
OPEN; SPREAD OUT
LAHAR
LAVA
MEGAR
OPEN UP; BLOSSOM; RISE (DOUGH)
MEKAR
OPEN UP; RISE; BLOOM; FLOWER
MELAR
TO STRETCH; EXPANSION; ELASTIC
OBAR
FLARE UP; RAGE (FIRE)
PANCAR
SPOUT; GUSH
SAMPAR
PLAGUE; PEST
SIAR 1
BE ON FIRE; SPREAD (E.G. NEWS); ANNOUNCE; BROADCAST; (_ BAKAP) BE ON FIRE
TEBAR
SPREAD AROUND (E.G. A MAGAZINE'S DISTRIBUTION; THE SPREAD OF AN ODOR); SPREAD (E.G. A NET); SCATTERED ABOUT
TEMPIAR
SCATTER
TULAR
INFECT; CONTAMINATE; SPREAD
WEDAR
(TER) DISCLOSED (E.G. A SECRET; BE LET DOWN (E.G. HAIR)
CAUSE
LONTAR 2
THROW; HURL
SEBAR 2
(MEN-KAN) STREW; SCATTER (E.G. SEEDS); SPREAD (E.G. RUMORS); DISTRIBUTE (E.G. LEAFLETS)
TEBAR
SPREAD AROUND; SCATTERED ABOUT; (MEN-KAN) TO SPREAD AROUND (E.G. A BAD ODOR); SPREAD OUT (E.G. A NET)
UMBAR
TO FREE; LET LOOSE; SET FREE (E.G. A GOAT; ONE'S PASSIONS)
FOR
PASAR
MARKET

HEARING IS SEEING: SOUNDS ARE SUBSTANCES
GEMBAR
SHOUT; BRAG; CRY OUT; NOISE
GEMPAR
BE IN AN UPROAR/COMMOTION (PEOPLE); SENSATION
ONAR 1
NOISY

UNIDIRECTIONALLY

BANCAR
FLOW FREELY (MOTHER'S MILK) (NOT IN ECHOLS: JAVANESE?)
GELANGSAR
SLIP UP ON AN OBJECT
GELOMPAR
TO JUMP UP QUICKLY
HINDAR
TO PULL TO THE SIDE OF THE ROAD; (MEN-I) AVOID; PREVENT; EVADE
KANDAR
TO OPERATE A VEHICLE
KEJAR
TO RUN AFTER; TO PURSUE
LANCAR
SMOOTH; FLUENT; WATERSKI
LANTAR 1
CAUSE; PASS ON; RELAY; MEDIATE; DECIDE ON; FRONT PORCH; VIA; WITH INTERMEDIARY
CAUSE
ANTAR
INTRODUCE; BRING; LEAD; CONVEY
HANTAR 2
(MEN-KAN) BRING (E.G. BOOK); SEND OFF S.O.
LEMPAR
THROW; CAST; TOSS; PELT (E.G. A DOG WITH STONES)
SESAR
MOVE/PUSH S.T. ASIDE (E.G. A CURTAIN)
FOR
CIKAR
BULLOCK CART
DOKAR
DOGCART
KAHAR
VEHICLE PULLED BY DRAUGHT ANIMAL
PAHAR A
TEACART; TEA WAGON

OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH//RANDOM BEHAVIOR IS A NON-STRAIGHT PATH
CABAR 2
RECKLESS

RIGID: UNDESIRABLY RIGID

BANGKAR
TOUGH AND STIFF
CONGKAR
(_-CANGKIR) PROTRUDING EVERYWHERE
GANYAR
TOUGH (UNCOOKED TUBER)
KASAR
COARSE; ROUGH; CRUDE; RUDE; VULGAR
MAKAR 2
HARD AND TOUGH; UNRIPE
MANGKAR
GREEN; UNRIPE; NOT DONE; RAW
TEGAR
STIFF; STRAINED; STUBBORN
LACK OF MOTION IS RIGIDITY
NYEDAR
SOUND-ASLEEP
CHANGE IS MOTION & LACK OF MOTION IS RIGIDITY
BEGAR
CONFIRMED (E.G. A CONFIRMED DRUNKARD); RUDE
DAKAR 1
STUBBORN; RECKLESS
IKRAR
TO PROMISE: CONFESSION
INGKAR
TO REFUSE; TO DENY
KETEGAR
STUBBORN
MUNGKAR
DENY (E.G. A PROMISE); IGNORE (E.G. RESPONSIBILITY); SINFUL
NAZAR
VOW; PROMISE
ONAR 2
DISBELIEF
SABAR
PATIENT; TOLERANT
SEKAKAR
STINGY
WORKING IS BENDING SOMETHING & DIFFICULTY IS STIFFNESS
SUKAR
HARD; DIFFICULT

STRIKE

BONGKAR
BREAK OPEN; BROKEN INTO
GAMPAR
TO STRIKE WITH THE FIST
HAJAR
TO BEAT UP
HALILINTAR
FLASH OF LIGHTNING; THUNDERBOLT
LANGGAR 2
(MEN) TO RUN OVER (E.G. CAR OVER CHILD); COLLIDE WITH; EVADE; TRESPASS; VIOLATE; BREAK (E.G. LAW; GOOD MANNERS)
SAMBAR
SWOOP DOWN AND SEIZE (E.G. BY HAWK); STRIKE; HIT (E.G. BY CAR OR LIGHTNING); ATTACK
TAMPAR B
BLOW; SMACK; SLAP; BEAT REPEATEDLY
CAUSED BY
CEBAR
(_-CEBUR) TO SPLASH
DAMPAR 1
BREAK
LENGAR
UNCONSCIOUS; SENSELESS; STUNNED
MEMAR
BRUISED
NYANYAR
BRUISED (FRUIT)
PANAR
STUNNED; DULL
SENYAR
SENSATION FROM HITTING ONE'S FUNNY BONE
FOR
CAKAR
CLAW; PAW
COKMAR A
CLUB; CUDGEL
KANJAR A
DAGGER
FOR PASSIVE
UTAR A
SMALL ROUND SHIELD
MADE BY
CALAR
A SCRATCH
KELAR 2
NOTCH; NICK; INDENTATION; GROOVE
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
DEBAR
THROB; PALPITATE
GEGAR B
SHAKE; RUMBLE (ARTILLERY; THUNDER); (AN) CONCUSSION
GELEGAR 2
RUMBLING (THUNDER; GUNFIRE)
TAGAR
THUNDER
TENAR 1
NOISE
WORDS ARE OBJECTS: WORDS ARE WEAPONS
USE
TENGKAR
DISPUTE; QUARREL; CONCEITED

AS
BREAK; CRUSH; CUT; STRIKE
BREAK; CRACK

BURAS 3
DAMAGED; SPOILT
GENTAS A
PINCHED OFF; BROKEN OFF (E.G. FLOWER STEM WITH THUMBNAIL); FINISHED
RANTAS
BROKEN OFF
BEBAS
FALL INTO RUINS
RETAS
RIP (E.G. RIP OUT SOME SEWING); TEAR; BREAK (E.G. THROUGH A WALL); TAKE APART

TETAS
BREAK; CRACK OPEN (E.G. WALL; EGG)
TUMPAS
DESTROY; ANNIHILATED
CAN
BERAS
PROCESSED BUT UNCOOKED RICE
GETAS
BRITTLE; IRRITATED
KERAS
HARD
RANGGAS B
WITHERED; LEAFLESS
REPAS B
CRUMBLY
CAUSE
RAGAS
PULL OUT (E.G. HAIR)
RUNGGAS
PULL OUT
RUNTAS
PULL WITH A JERK
EMERGING/ERUPTING IS BREAKING
INAS
CARBUNCLE ON THE NAPE OF THE NECK
LALAS 3
BLISTERS ON THE SKIN
TUNAS B
SHOOT; BUD; SPROUT; (MEN-I) PRUNE; RAY (OF HOPE)
CRUSH; GRIND

GILAS
PULVERIZE; CRUSH; RUN OVER (E.G. CAR OVER DOG)
ILAS B
SQUASHING
LINDAS
KNOCKED DOWN; RUN OVER (E.G. BY A CAR); CRUSH (E.G. A PEPPER)
PERAS
SQUEEZE; PRESS; TO MILK; TO BLACKMAIL
RAMAS
PRESS; KNEAD; MOLD; MIX; PROVIDE WITH A MIXTURE/VARIETY; (_PERUT) BE EXTREMELY SORRY
REMAS
KNEAD; SQUEEZE; PRESS; PUT OUT (A FIRE)
MADE BY
AMPAS
WASTE (E.G. OF OIL); DREGS (E.G. OF COFFEE); MOLASSES; PULP (OF CANE)
KUAS 2
LEMONADE
USE
GARAS 1
EAT; GOBBLE UP
ACTIVITIES ARE OBJECTS & INTERRUPTING IS BREAKING
TINDAS
OPPRESS; SUBDUE; SUPPRESS; CRUSH (E.G. A REVOLT)
CUT

JEJAS B
LACERATED; INJURED
KELUPAS
PEEL; CAST OFF SKIN
KUPAS
TO PEEL
PANGKAS
GET A HAIRCUT; CUT; TRIM
PAPAS
REMOVE; TAKE OFF; SEVER; RESIST; CRITICIZE
TAMPAS
LOP OFF
TEWAS
TO BE SLAIN; TO LOSE; DEFECT
TEBAS
CUT; CLEAR AWAY; BUY UP WHOLESALE; BUY UP BEFORE HARVESTED
TENDAS
DECAPITATE
FOR
RIMBAS
SMALL ADZ
MADE BY
IRAS
PIECE; (MEN) TO FORM ONE PIECE (E.G. STATUE MADE FROM ONE PIECE OF WOOD)
STRIKE

BERANTAS
FIGHT AGAINST; COMBAT; ABOLISH
LEBAS
WHIP S.O.
CAUSE
EMPAS
TO LASH (E.G. WAVES LASH SHORE); (MEN-KAN) THROW; DASH; FLING (E.G. ON FLOOR); (AN) SURF
HEMPAS
PLUNK/PLOP DOWN (E.G. BOOKS); FLING
FOR
PEGAS 2
CARPETBEATER
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
DEDAS
CRACK [RIFLE]

MOVE/FAST//IMMOBILE/SLOW
IMMOBILE/SLOW

KANDAS
TO RUN AGROUND; TO FALL
KEBAS 1
PARALYZED; PARALYSIS; STIFF FROM FATIGUE; ALL PINS AND NEEDLES
MALAS
LAZY; INDOLENT; NOT FEEL LIKE
PULAS 1
FAST ASLEEP
CAUSE
ARAS
TO CHECKMATE
BATAS
LIMIT; BORDER
KILAS
NOOSE; SNARE
TAWAS
ALUM

WATAS
BORDER
CHANGE IS MOTION
TANDAS 2
FIRM (ATTITUDE)
TEGAS
FIRM; RESOLUTE; STRICT;
STERN; CLEAR; DISTINCT

MOVE/FAST

BIAS
TO BE ADRIFT
BIDAS
TO PENETRATE; TO FLY FROM
DERAS 2
FAST; SWIFT; ENERGETIC
GABAS
DONE IN A HURRY
GEGAS
TO HURRY
IMBAS
AIR CURRENT; ELECTRICAL
CURRENT
LAMPIAS
TO SPOUT; FAST
LANGKAS
DEXTEROUS; KEEN
LANTAS
STRAIGHTWAY; RIGHT AWAY;
DIRECTLY; THEN; BRING ABOUT;
LEKAS
FAST; SOON; HURRY
LEMAS 2
SUPPLE; INDCLENT; CULTURED
LIGAS
AN AMBLING GAIT
LINTAS
PASS BY (QUICKLY); TAKE A
SHORTCUT; OVERCOME; EXCEED;
(TER) CROSS ONE'S MIND; (AN)
IN A FLASH
LIPAS
COCKROACH
NAPAS
BREATH; (BER) BREATHE; SIGH
PEGAS 1
A SPRING; BE RESILIENT;
SPRINGING
PINTAS
OVERCOME; INTERCEPT; TAKE A
SHORT CUT; CUT S.O. SHORT;
CUT OFF/IN (E.G. IN TRAFFIC);
(SE) FOR A WHILE
RENTAS
TAKE A SHORT CUT
RINGKAS
BRIEF
RINTAS
TAKE A SHORT CUT
TANGKAS
DEFT; ADROIT; SKILLFUL
TEMPERAS
SPREAD ABOUT IN DISORDER
TEMPIAS 1A
SPRINKLE (RAIN)
CAN
BAGAS
ROBUST; STRONG
BEBAS
FREE; UNHAMPERED (HAND);
RELEASED (PRISONER); INDE-
PENDENT; EXEMPTED; ACQUITTED;
CLEAR
BETAS
TORN; LOOSE
BINGKAS
RESILIENT; ELASTICITY
LALAS 2
FREE
LEPAS
FREE; LIBERATED; LOOSE;
RELEASED; AFTER (AN EVENT)
WARAS
HEALTHY
CAUSE
KEBAS 2
SHAKE OUT (E.G. SHEET; BLAN-
KET)
KIBAS
TO WAG; TO SWISH; TO FLAP;
TO SWAY TO AND FRO
KIPAS
FAN; PROPELLER
KURAS 1
FLUSH (A DRAIN)
TUAS
LEVER; (MEN) LIFT; RAISE
FOR
GALAS
CARRYING POLE
MADE BY (AURAL; BE/BE LIKE SOUND
MADE BY)
DERAS 1
RUSTLE
DESAS
(_-DESUS) RUMORS; WHISPERING
OF VOICES
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS
ARE MOTIONS
AKAS
CLEVER; HANDY; SKILLFUL
BELAS 1
MERCY; PITY
CERDAS
INTELLIGENT; SHREWD
CERGAS
ENTERPRISING
CERKAS
ENTERPRISING; ACTIVE; ENER-
GETIC
GAGAS
TO THINK; HAVE AN IDEA; (AN)
IDEA; CONCEPT

UNIDIRECTIONAL//NON-UNIDIRECTIONAL:
STRAIGHT//CROOKED; SMOOTH//ROUGH
ONE-DIMENSIONAL: STRAIGHT//CROOKED
CROOKED
BABAS
TO BE DRIVEN OFF COURSE
LUNCAS
MISS; FALL SHORT; HIT WIDE
OF; ERROR
STRAIGHT
BELANGKAS 2
SMALL BOLO KNIFE
BELEBAS
LATH; RULER
GARAS 3
SHIN
JARAS
BUNCH OF LONG OBJECTS
LARAS
STRAIGHT; CYLINDRICAL; RIFLE

BARREL; CLSFR. FOR STRAIGHT
OBJECTS; PITCH; HARMONY;
SCALE; KEY; ADJUST; ADAPT
LUNAS 1
KEEL OF A SHIP
PIAS
MARGIN
TUKAS 2
RATTAN
TUNAS A
SHOOT; BUD; SPROUT; (MEN-I)
PRUNE; RAY (OF HOPE)

TWO-DIMENSIONAL: SMOOTH//ROUGH
ROUGH
AMPELAS 2
SANDPAPER
CADAS
ROCKY AREA
EMPELAS
SANDPAPER
GIRAS
COARSE LINEN
NANAS
PINEAPPLE; (_ TALI) SESIL-
HEMP
PADAS
ROCKY SOIL
RANGGAS A
WITHERED; LEAFLESS
REPAS A
CRUMBLY
TEMPIAS 2A
GET DUST IN EYE BECAUSE OF
WIND
TIMPAS
DRIED UP (E.G. WELL)
WADAS
STONY GROUND
USE
GERAGAS B
SCRATCH; COMB; RUN ONE'S
FINGERS THROUGH THE HAIR
HEARING IS TOUCHING
TEDAS
SHARP; CLEAR; DISTINCT (E.G.
OF SPEECH)

SMOOTH; FLAT
ALAS
LAYER; BASE; SHEET
ASAS
PRINCIPLE; FOUNDATION (E.G.
OF HOUSE)
BANGLAS
VAST
KERTAS
PAPER
KUPAS 2
A QUIRE (IN PRINTING: 25
SHEETS)
LALAS 1
SMOOTH
LANDAS
BASE; SUBSTRATUM; (AN)
ANVIL; WRITING PAD; LANDING
STRIP
LUAS
WIDE; BROAD; EXTENSIVE; VAST;
AREA; EXTENT
PARAS
FACE; LOOKS; APPEARANCE;
SMOOTH
PENTAS
RAISED PLATFORM
TERAS
TERRACE; PORCH
ULAS
WRAPPER; PILLOWCASE; CONTIN-
UATION
AT
GEMAS 1
SMEAR
LUMAS
TO COAT; COVER; (PEN-AN)
LUBRICATION
PULAS 3
TO PAINT; VARNISH
RENGAS
TO VARNISH
URAS
SALVE; OINTMENT; ANOINTED;
EMBALMED; SMEAR; RUB; SPREAD
(E.G. PERFUME ON BODY)
CAUSE
BILAS
RINSE; WASH OFF
ILAS A
TO SQUASH
EQUALITY IS FLATNESS//INEQUALITY IS
UNEVENNESS
CAUSE
BALAS
RESPOND; REPLY; REVENGE;
RETALIATE; REPAY; REWARD
IMPAS
PAID OFF (DEBT)
LUNAS 2
PAID; SETTLED (DEBT)
PAMPAS
REIMBURSEMENT; INDEMNITY
(E.G. WAR REPARATIONS)
PITUWAS
COMPENSATION; REWARD; WAGE
INTERPERSONAL RELATIONSHIPS ARE WAYS
OF TOUCHING: PROPRIETY IS SMOOTHNESS
APAS 2
ELEGANT
PANTAS
SUITABLE (E.G. A DRESS FOR
A WOMAN); REASONABLE; FAIR
(E.G. PRICE); ALERT; (_ TA-
NGAN) GOOD AT PICKPOCKETING

AT
BAD
UNPLEASANT; UNHEALTHY

BANGSAT
SCOUNDREL: BEDBUG
BIRAT
SCAR AROUND THE MOUTH
BUKAT
DIRTY; MUDDY
GEGAT
SILVERFISH
GURAT
SCRATCH; LINE
JIRAT
GRAVE
KECAT
ROUGH
KERINGAT
SWEAT; PERSPIRATION

KESAT
STIFF; ROUGH; ROUGH AND DRY
E.G. SKIN); (MEN) WIPE (E.G.
BROW)
KORAT
(_-KARIT) DISLOCATED
KULAT
FUNGUS; TOADSTOOL
PACAT
LEECH
PIJAT 2
(R) BEDBUG
SOYAT
TORN UP
SULAT
(_-SALIT) IRREGULAR; JAGGED
(TEETH)
CAUSED BY
KELAT 4A
PUCKER (DUE TO TASTE)
SELIMPAT
STAY CLEAR OF; AVOID
MORALITY IS HEALTH
AURAT
NAKEDNESS; THAT WHICH MUST
BE COVERED FOR DECENCY
BELAT 2
(_BELIT) UNDERHANDED
CAKLAT
DAMMIT; UNFORTUNATE
CIALAT
DAMMIT
DAMPRAT
ABUSE; SCOLDING
GUGAT
TO ACCUSE; TO DEMAND; TO
CLAIM; TO CRITICIZE
JAHAT
BAD
JUJAT
SLANDER
KASEMAT
CONTROVERSY
KEPARAT 1
DAMMIT; ACCURSED; HEATHEN
KIAMAT
DOOM; DISASTER
KUALAT
ACCURSED
NEKAT
RECKLESS; OBSTINATE
RIDAT
APOSTASY
SIALAT
DAMMIT
UMPAT
SLANDER; REPROACH; SCANDAL;
GRUDGE;
UNGKAT A
BRING UP AN OLD MATTER; BE
AN INDIAN GIVER
UNSUCCESSFUL

BANTAT
NOT WELL DONE; PARTIALLY
COOKED (E.G. BREAD)
PELAT
TO LISP; TO SPEAK WITH AN
ACCENT
RALAT
ERROR; TYPOGRAPHICAL ERROR;
ERRATA
TELAT
OVERDUE

CONCENTRATED: UNMARKED FOR PRESSURE
CONCENTRATED

BERAT B
HEAVY; SERIOUS; DIFFICULT;
WEIGHT
BULAT
CIRCLE; BALL; CIRCULAR;
COMPLETE; OVER-ALL; (MEN-KAN)
CONCENTRATE (ATTENTION);
CLENCH (FIST)
BUNTAT
GALLSTONE
JERAWAT
PIMPLE
KENYAT
(_-KENYIT) PULSATING; RISING
AND FALLING
KETUAT
CALLOUSED WART
KETUPAT
RICE COOKED IN A FIST-SIZE
CONTAINER
LEBAT
PACKED
LIKAT 3
(BUKAT_) THICK; MUDDY
MAMPAT 1
SOLID; CLOGGED UP
PADAT
SOLID; DENSE
PEDAT
DENSE
PEKAT
THICK; CONCENTRATED; TOUGH;
STRONG (COFFEE); DARK (NIGHT)
PUNAT
CORE OF A BOIL
RAPAT
CLOSE; DENSE; MEETING
SARAT
LOADED; LADEN; CRAMMED; FULL
(E.G. TRUCK WITH SAND)
SELAT
STRAIT; PASSAGE; INSERT;
THRUST BETWEEN
SINGKAT
BRIEF; NARROW-MINDED; ABRIDGED
SINGSAT
TIGHT
TUMPAT
STOPPED UP; CRAMMED
CAUSE
JABAT
(BER) TO SHAKE (HANDS); (MEN)
SEIZE; GRASP (HAND);
TO OCCUPY (A POST)
LIPAT
FOLD
PAMPAT
PRESS; SQUEEZE
PIJAT 1
SQUEEZE; PRESS;
MASSAGE
CAUSED BY
CURAT
SPOUT; (MEN) GUSH FORTH
MUNCRAT
TO SPRAY

PEPAT
FLATTENED; LEVEL; SMOOTH; FILING (OF TEETH)

MADE BY

BAKAT 1
TRACE; SIGN; FOOTPRINT; CREST; SCAR

LUMAT
FINE POWDER; PULVERIZED

TIME IS A CONTAINER & ACTIVITY IS A SUBSTANCE & IMPORTANCE IS WEIGHT/DENSITY

GAWAT
CRITICAL; SERIOUS; DANGEROUS; RISKY

SMELLING IS TOUCHING: ODORS ARE SUBSTANCES & SALIENCY OF SMELL IS DENSITY

JEBAT
MUSK; (MEN-I) ANOINT; (R) (AN) PERFUMES

TASTING IS TOUCHING: SALIENCY OF TASTE IS DENSITY

SEPAT 1
SOUR; ACID

CONNECTED/CONTACTING

JILAT
TO LICK; TO FLATTER

KETAT
FIRMLY ATTACHED; FIRMLY STUCK; TIGHTENED

LEKAT
STICKY; TO STICK; CLING; ATTACHED; INTIMATE; DEVOTED; (MEN-KAN) PUT ON; WEAR

LIKAT
ADHESIVE; STICKY; EMBARASSED; (PEN) K.O. WOVEN CLOTH FOR MEN'S WEAR; (BUKAT _) THICK; MUDDY; TROUBLED

SERAT
FIBER; TIGHT

SIKAT
BRUSH; COMB; BUNCH (OF BANANAS)

TEKAT
EMBROIDERY

CAUSE

ASABAT
NERVE; SINEW

BEBAT
BANDAGE

EMBAT
TO LASH

IKAT
STRING; BUNCH; BAND; HEADCLOTH

JERAT
SNARE; LOOP; LASSO

JERUMAT
TO DARN

KAWAT
WIRE; CABLE

KEBAT
BUNCH; BAND (E.G. FOR WAIST); WRAP; BIND; INVOLVE

KELAT 2
LONG THICK ROPE USED TO PULL DOWN TREE BEING CUT; BRACE; SHEET (OF SAILBOAT)

KERAWAT
PLAITED BAND OF RATTAN OR IRON BAND (ON HANDLE OF KNIFE OR CHISEL)

KERBAT
BIND; TIE UP; GAG (MOUTH)

LIBAT
BANDAGE; WRAP UP (E.G. WOUND); INVOLVE E.G. (THE WAR I. MANY COUNTRIES)

RAHAT
SPINNING WHEEL

REKAT
TO GLUE; SEAL

SAWAT
KIND OF DRIVING BELT; SHOULDER STRAP

SEMAT
PIN; PEG; HOOK; (MEN) TO FASTEN; PIN

SIRAT
MESH; BRIDGE

URAT
TENDON; NERVE; VEIN

CONTAINED

LEPAT
STICKY RICE WRAPPED IN LEAVES

CAUSE

BELAT 3
FISH TRAP; SPLINTS

CAWAT
SHORTS; LOINCLOTH

EMBRAT
LARGE WATERING CAN

HEMAT 1
THRIFTY; SAVE (A COMMODITY)

JANGAT
SKIN; RIND; BARK

JENGAT
SKIN; BARK; RAWHIDE ROPE

KIRBAT
A LEATHER CONTAINER

MUAT
TO CONTAIN; TO HOLD; TO PLACE; TO ACCOMMODATE; TO INCLUDE

PUKAT
SEINE

SELUPAT
MEMBRANE

SUKAT
A LARGE CUBIC MEASURE

SUMBAT
CORK

TEBAT
EMBANKMENT; FISHPOND

CONTIGUOUS

BABAT 2
GROUP

DEKAT
NEAR

ERAT
TIGHT; CLOSE

KERABAT
RELATIVE; THE FAMILY

PERANGKAT
A SET; A PAIR

CAUSE

PIKAT 2
DECOY; TEMPT; LURE; (PEN) FOWLER

SAMBAT
ASK FOR HELP; JOIN (E.G. THE TWO PIECES OF A ROPE)

TIME IS SPACE
LANGKAT
IN 2 DAYS
TULAT
WITHIN 3 DAYS
DESIRE/ LOVE IS ATTRACTION & ATTRACTION IS (POTENTIAL) TOGETHERNESS
HAJAT
A WISH
KAJAT
WISH; DESIRE; INTEND; NEED; REQUIRE
KUTAT
TO WANT AT ALL COSTS; TO REFUSE TO GIVE UP
MINAT
INTEREST
NIAT
INTENTION
SIMILARITY IS CONTIGUITY//DISSIMILARITY IS SEPARATION
SEMBABAT
FITTING; MATCHING
HAVE/USE ENERGY/POWER
HAVE//NOT HAVE ENERGY/POWER
HAVE ENERGY/POWER

GIAT
ENERGETIC; FORCEFUL
HAYAT
LIFE
KUAT
STRONG; FORCEFUL; TO BE ABLE TO; LOUD; TO AFFORD
SEHAT
HEALTHY; SOUND
CAUSE
RAWAT
HEAL
FOR
ALAT
INSTRUMENT; ORGANIZATION; GUEST
PAHAT
CHISEL; (MEN) TO CHISEL; CARVE; SCULPT
PESAWAT
INTRUMENT; MACHINE; ENGINE; TELEPHONE INSTRUMENT; RADIO RECEIVER
TONGKAT
CANE; CRUTCH; BATON; SWAGGER STICK
USE
ANGKAT A
RAISE; LIFT; CARRY; (BER) DEPART
BABAT 3
(MEN) CUT THROUGH; CLEAR AWAY (E.G. JUNGLE; GRASS)
BANAT
TO WHIP; THRASH; DEFEAT
BERAT A
HEAVY; SERIOUS; DIFFICULT; WEIGHT
DAPAT
CAN; MAY; TO GET; TO MEET; TO HAVE
GANJAT
TAUT; SPASM; CONVULSIVE
GULAT
WRESTLE; STRUGGLE
KEJAT
STIFF; FIRM
KIAT 1
STIFF; CRAMPED (E.G. NECK); SPRAIN
LIAT
PLIABLE; TOUGH
RAMPAT
SWING; BRANDISH; (_PAPAN) GENERALIZE
SEMBAT
WHIP UP WITH A JERK (E.G. A PIECE OF RATTAN)
SEMBAT
LASH WITH A WHIP
INTENSITY IS PHYSICAL ENERGY
AMAT
VERY
SANGAT 1
VERY

SPIRITUAL/MENTAL POWER (ABILITY TO SOLVE PROBLEMS, PERFORM TASKS, MAKE DECISIONS, PRODUCE STRONG IMPRESSIONS, DECEIVE PEOPLE, CONTROL & MOTIVATE PEOPLE, CONTROL ONESELF, HEAL DISEASE, WORK MAGIC OR MIRACLES, SEE THE FUTURE, BRING GOOD FORTUNE OR MISFORTUNE, BRING GOD'S FAVOR) IS PHYSICAL POWER

AYAT .
KORANIC VERSE; PARAGRAPH
BAKAT 2
TALENT; FACULTY
HALAT
TRADITIONAL CEREMONY
HEBAT
TREMENDOUS; VIOLENT; SENSATIONAL; DREADFUL; SWELL
HOBAT
MAGIC SPELL
JIMAT
CHARM; MASCOT; FETISH; TALISMAN; AMULET
KEPARAT 2
PEACE OFFERING
KERAMAT
SACRED; HAVING SUPERNATURAL QUALITIES; SHRINE
KURSEMANGAT
EXPRESSION USED TO RECALL TO CONSCIOUSNESS S.O. WHO HAS FAINTED; TO WELCOME A NEWBORN
OBAT
MEDICINE
SALAT
FIVE OBLIGATORY DAILY PRAYERS
SELAWAT
PRAYERS
SEMANGAT
SOUL; ZEST; CONSCIOUSNESS
SUNAT
CIRCUMCISION; MERITORIOUS
ULAT 2
TOUGH; PERSEVERING
FROM
BERKAT
BLESSING; THANKS TO

USE
CILAT
TRICK
HELAT
TRICK; EXCUSE
KIAT 2
TRICK
NOT HAVE ENERGY/POWER
BEJAT
TO LIMP; UNSTABLE; DAMAGED
BENCAT
STUNTED IN GROWTH
CACAT
PHYSICAL DEFECT; INVALIDED; SHORTCOMING
KUMAT
TO HAVE A RELAPSE
KUPAT
(_-KAPIT) DANGLING LIMPLY
MANGKAT
TO PASS AWAY
MAYAT
CORPSE
MELARAT
POVERTY; POOR; DISADVANTAGE
MUDARAT
DISADVANTAGE; TO FAIL
PUCAT
PALE
SEKARAT
DEATH'S THROES
CAUSE
MADAT 1
OPIUM
INTENSITY IS PHYSICAL ENERGY
LAPAT
VAGUE; BARELY AUDIBLE
HOT

CERAWAT
ROCKET; FLARE
HANGAT
HOT; WARM; LUKEWARM; CRITICAL
SANGAT 2
BURNING
PIQUANCY IS HEAT
HAVE
PENYENGAT
WASP
PIKAT 1
GADFLY; HORNET
SENGAT
WASP'S STING
MOVE/FAST//IMMOBILE/SLOW
IMMOBILE/SLOW
GENCAT
STOPPED
LAMBAT
SLOW; LATE
SEDAT
SLOW; CONFUSED
SENDAT
TO STAGNATE
SESAT
TO LOSE ONE'S WAY; TO HAVE GONE ASTRAY; TO DEVIATE
CAUSE
CEGAT
WAYLAY; INTERCEPT
HAMBAT 1
STOP (PHONOL.); (MEN) HAMPER (E.G. A TRIP); TO SLOW DOWN
PEGAT
TO STOP; BLOCK; INTERCEPT
REBAT
TO BAR; BLOCK
TAMBAT
TETHER; TIE UP; (BER-AN) CONNECTED WITH
MOVE/FAST
BANGAT
FAST; SOON
CEPAT
FAST; IN A HURRY; EARLY; SPEED
JONGKAT
(_-JANGKIT) TO WOBBLE
KELIBAT
TO PADDLE; (SE) A MOMENT
KILAT
LIGHTNING; FLASH; SHINE; GLEAM (MIRROR; CAR; SWORDS)
KOMAT
(_-KAMIT) MUMBLING; WITH MOVING LIPS
LALAT
A FLY
LEWAT
PASS BY; VIA; SURPASS; BEYOND
LESAT
FLY AWAY
LIGAT
ACTIVE
LOMPAT A
LEAP
LONCAT
HOP; JUMP (AROUND); LEAP; ANTICS
MEGAT
TO SPIN (E.G. A TOP)
MINGGAT
TO FLEE
PELASAT
(TER) TO DART AWAY
PESAT
QUICK
RAMBAT
SPREAD (E.G. EPIDEMIC); CREEP (E.G. A PLANT)
SANGGAT
TO RUN AROUND
SEBAT
QUICK IN MOVEMENT
SILAT
KIND OF FENCING; MARTIAL ARTS
SIPAT 4
(_ KUPING) HELTER-SKELTER
CAUSE
CEMAT
TOW A SHIP
PECAT
FIRED; DISCHARGED (FROM JOB); SUSPENDED
FOR
REGAT
SHORT CUT; (MEN) TAKE A SHORT CUT; TO STOP; HOLD UP
USE
HAMBAT 2
PURSUE
HIGH

JIDAT
FOREHEAD
JUNGAT
BOW OR STERN TILTED UPWARD
JUNGKAT
TILTED SURFACE;

(_JANGKIT) BOB; GO UP AND DOWN
LOMPAT B
LEAP
MADAT 2
WATCHTOWER
PANGKAT
RANK; FLOOR; STEP; DEGREE; PLATFORM
PANJAT
CLIMB
PERINGKAT
LEVEL
TINGKAT
FLOOR; CLASS; LEVEL; PHASE
UNGGAT
(_-UNGGIT) TO MOVE UP AND DOWN

AU
AT LOW ELEVATION; NEAR WATER

BAKAU
MANGROVE
DANAU
LAKE
EMBARAU
PALISADE AT THE EDGE OF THE SEA OR ALONG A RIVERBANK
KERBAU
WATER BUFFALO
LANAU
MUD; MUDDY
LANYAU
SOFT MUD
LEMAU
WEAK; SOFT
NGALAU
GROTTO
PULAU
ISLAND
RANTAU 1
SHORELINE; REACHES

NON-UNIDIRECTIONAL
AROUND & AROUND; IN ALL DIRECTIONS (NON-CONTROLLED MOTION): NON-PURPOSIVE; ACCIDENTAL; RANDOM

GAGAU
TO GROPE
HALAU
TO CHASE AWAY (E.G. DOG); TO DRIVE (E.G. CATTLE)
JANGKAU
TO REACH OUT; (TER) WITHIN REACH
PIKAU
(TER) (R) TO GESTICULATE WILDLY
PINGKAU
(TER) (R) TO GESTICULATE WILDLY
RANTAU 2
WANDER
RAYAU
WANDER ABOUT; BE RESTLESS
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: CORRECT/ORDERLY THINKING/ACTING IS CONTROLLED/LIMITED/CONCENTRATED/SMALL MOVEMENTS//
INCORRECT/DISORDERLY THINKING/ACTING IS UNCONTROLLED/UNLIMITED/GROSS MOVEMENTS (E.G: SLIPPING)
BALAU
(KACAU_) CONFUSED
CACAU
FICKLE
CERACAU
DELIRIOUS
GALAU
CONFUSED
GEGAU
STARTLED; SHOCKED WITH FRIGHT
GERENYAU
WITHOUT GOOD MANNERS (ESP. GIRLS)
GIGAU
TO BE DELIRIOUS
GURAU
JOKING
IGAU
TALK IN ONE'S SLEEP
KACAU
CONFUSED; IN DISORDER; UNTIDY
KEKAU
TO AWAKEN FROM A NIGHTMARE
KUSAU
CONFUSION; TOUSLED
PUKAU
ANESTHETIC; DRUGGING; DECEIVE
RACAU
DELIRIOUS
RISAU
RESTLESS; DISSIPATED
SARAU
UNFORTUNATE

OUTWARD FROM A CENTER: MULTIDIRECTIONAL: BE DISTRIBUTED/DISSOLVED
MULTIDIRECTIONAL: BE DISTRIBUTED/DISSOLVED: REDUCED TO SMALLER BITS/LESS SOLID STATE/LESS DENSITY

DERAU
IN DROPS; IN GRAINS; IN DROVES
PAYAU
SALTY; BRACKISH
RUNGKAU
HANG DOWN; HANG OVER (E.G. HAIR OVER ONE'S FACE)
CAUSE
CENGKAU
MIDDLEMAN; BROKER
JENANGAU
RICE INSECT
KARAU
STIR; MIX (FOOD; DRINK)
RELAU
TIN SMELTING FURNACE
SIAU 1
DIGESTION
LIGHT IS A SUBSTANCE
BELAU
BLUE; GLITTER
HIJAU
GREEN
JERAU
BRIGHT RED; (MEN) GLITTER; SHINE; SPARKLE
KEMILAU
SHINING

KILAU
SPARKLE; GLITTER (KNIFE)
PIRAU
DARK BROWN
SILAU
DAZZLED; BLINDED BY GLARE (E.G. OF SUN)
SINAU
TO SPARKLE; SHINE; GLITTER
TELAU
SPOT; STAIN (OF COLOR); SHIMMER

HEARING IS SEEING: SOUNDS ARE SUBSTANCES: INCOHERENT SPEECH/INDISTINCT SOUND/SOUND GOING IN ALL DIRECTIONS IS A SUBSTANCE GOING IN ALL DIRECTIONS

CERAU
RUSTLING
DEDAU
TO SCREAM
DESAU
SIZZLE
GARAU
GUTTURAL
GERICAU
LOUD REPETITIVE SOUND: TWITTER (BIRDS); CHATTER (MONKEYS); HONK (GEESE)
IAU
TO MEOW
IMBAU
TO CALL
KERICAU
WARBLE (BIRDS); CHATTER (IDLE TALK)
KERNYAU
HOARSE; CRUNCHING SOUND (E.G. OF EATING RAW CUCUMBER)
KICAU
TWITTER; WARBLE (BIRDS); CHATTER (IDLE TALK)
LESAU
RUSTLING NOISE
NGIAU
MEOW
PARAU
HOARSE
PEKAU
A SCREAM
RICAU
CHATTER; TWITTER
SENGAU
TALK THROUGH THE NOSE

MAKE (AURAL: MAKE SOUND (LIKE THAT) MADE BY)

WAUWAU
KIND OF MONKEY

IK

DISORDERLY; MIXED UP; REVERSED

DISORDERLY; MIXED UP

ABRIK
(UBRAK-_) RUMMAGE IN
ANYIK
(ONYAK-_) TO DAWDLE
ARIK
(ORAK-_) CABBAGE MIXED WITH EGGS
CABIK B
(COBAK-_) IN TATTERS
KASIK
(KOSAK-_) FIDGETING
KECIMIK
(KECOMAK-_) TO PUT TOO MUCH IN ONE'S MOUTH
KECUMIK B
MUMBLE
KEMIK B
(KEMAK-_) TO MUMBLE
PARIK
IN LINE; IN A QUEUE
RAPIK
(ROPAK-_) IN DISORDER

REVERSED

BALIK
REVERSE; CONTRARY; OTHER SIDE; TURN OVER; UPSIDE DOWN; INSIDE OUT; (BOLAK-_) TO AND FRO; CONTRADICTORY (2)
JEMPALIK
TO TURN A SOMERSAULT
MUDIK
UPSTREAM; TO GO UPCOUNTRY
TUNGGIK 1
UPSIDE DOWN

SHARP; THIN; SMALL

SHARP: EXTREMELY THIN; WITH EDGE OF PLANE/END OF LINE BEING APPLIED TO SOME OTHER OBJECT

POKE IN/OUT (PROTOTYPICALLY PREDICATED OF SHARP OBJECTS)

GELITIK
TICKLE; PROD; INCITE; ENCOURAGE; BEAT FASTER (HEART)
GILIK 2
TICKLE
KILIK
TO TICKLE; TO INCITE
KITIK
TO TICKLE

BADIK
SMALL DAGGER
BELANTIK 1
JAVELIN FOR HUNTING
LIRIK
GLANCE AT STEADILY; PEEP AT; SIDELONG GLANCE; PIERCE; PERFORATE; BORE THROUGH
TUKIK 4
FOCUS

CAUSED BY

BURIK
ROCK-MARKED; DOTTED
CABIK
TORN; (COBAK-_) IN TATTERS
CABIK A
TORN; (COBAK-_) IN TATTERS
CARIK 1
TORN; A PIECE
KEMIK
DENTED
KEPIK 2
SMALL DENT
RABIK
TORN; (ROBAK-_) TORN IN SHREDS

TAKIK
NOTCH; INCISION; TAP (RUBBER)
TUKIK 1
NOTCH; NICK; INDENTATION
USE
BELIK
OPERATE ON
GERTIK
TO GRATE
JENTIK
TO PINCH; TO RAP WITH THE FINGERS
KERIK
SCRAPE (E.G. DIRT FROM PLATE); TREAT A COLD BY SCRAPING THE SKIN WITH A COIN DIPPED IN OIL
KUBIK
TO PEEL WITH THE NAILS
PANTIK
TO STRIKE FIRE; SNAP ONE'S FINGERS; TAP; DRILL (A WELL); SHED (BLOOD)
PETIK
PLUCK (FLOWER; GUITAR)
SETIK
STITCH
SUNTIK
(MEN) INJECT; GIVE A SHOT; INOCULATE; VACCINATE
TINDIK
PIERCE (E.G. EAR)
TISIK
DARN; MEND (E.G. A SOCK)
TUKIK 4
WOODPECKER
URIK
PICK; PLUCK
IDEAS/WORDS ARE OBJECTS & THINKING ABOUT IS HOLDING/TOUCHING/HANDLING
PELIK
PECULIAR; REMARKABLE; COMPLICATED
PROBLEMS ARE OBJECTS & SOLVING IS CUTTING & INTELLIGENCE IS SHARPNESS// STUPIDITY IS ROUNDNESS
CERDIK
SMART; CUNNING
CAUSE
DIDIK
TO EDUCATE; TO BRING UP
USE
SELIDIK B
INVESTIGATE; ACCURATE; CAREFUL
SELISIK B
INVESTIGATE
UNPLEASANTNESS IS SHARPNESS
ARIK
INSOMNIA
CAPIK
LAME; PARALYZED
CEKIK
QUARREL; FIGHT; STRANGLE; THROTTLE; KILL
CULIK
KIDNAP
GIDIK
SHUDDER; SHIVER (BECAUSE OF S.T. GRUESOME OR WEIRD); (MEN) (R) TO GIVE ONE THE CREEPS
GUDIK
SCABIES; MANGE
HARDIK
ACRIMONIOUS; TART; SHARP (REPLY; WORDS); (MEN) TO SCOLD
JIJIK
HIDEOUS; DISGUSTED
LICIK
SLY; COWARDLY
MELIK
GREEDY (E.G. FOR A HIGH POSITION)
MENGKIRIK
TO MAKE ONE'S FLESH CREEP
PEREKIK
UNSPORTSMANLIKE
PONDIK
ARROGANT
SERIK
FRIGHTENED
SIRIK
JEALOUS (E.G. OF A WEALTHY FRIEND); UNABLE TO TAKE IT
TENGIK
ROTTEN; RANK; RANCID; PUTRID; BITING (WORDS)
USIK
TOUCH; MEDDLE; ANNOY; WORRY; BOTHER
INTENSITY/SALIENCY IS SHARPNESS/ PROTRUSION
BIDIK
TO PEER; TO AIM
DINGKIK
WATCH; SPY ON
TELIK
PERSPICACIOUS; SPY ON
CAUSED BY
DELIK
TO BE DILATED; TO GLARE
INTENSITY/SALIENCY IS SHARPNESS/PROTRUSION: ABRUPTNESS/STEEPNESS IS SHARPNESS
TUKIK 3
DIVE (PLANE); POINT DOWNWARD
TUNGGIK 2
STEEP
HEARING IS TOUCHING: HIGH PITCH WITH LITTLE ENVELOPE IS SHARPNESS
BERISIK
NOISY; TUMULTUOUS; UPROAR
CEKLIK
SOUND OF S.T. BROKEN; SWITCH ON S.T.
EMBIK
TO BLEAT
ERIK
TO SCREAM; TO TRUMPET
MERSIK 1
SHRILL; CRISP
PEKIK
YELL
RESIK 2
(MEN) SHRILL; TO WHISPER
RINGIK
WHINE; WHIMPER; NAG
RINGKIK
NEIGH; WHINNY
TAMPIK 2
CRY OF ENCOURAGEMENT; YELL; SHOUT
TEMPIK 1
CRY OF ENCOURAGEMENT; YELL; SHOUT

UIK
QUACK
MAKE
CENGKERIK
CRICKET
GELATIK
PADDYBIRD
ITIK
DUCK
JELATIK
PADDYBIRD
JENGKERIK
CRICKET
SELENTIK
SNAP FINGERS
TASTING IS TOUCHING: UNPLEASANTNESS
OF TASTE IS SHARPNESS
MAMIK
A BAD TASTE
SMALL: SMALLNESS IN ALL DIMENSIONS
SMALL AMOUNT/SIZE
ADIK
YOUNGER SIBLING
BETIK 1
RED SPOT
BINTIK
DOT
CANTERIK
PUPIL
GERENIK 2
SMALL AND LOVELY
INDIK
TO APPROACH IN A CROUCHING
POSITION
KECIK
SMALL; LITTLE
KEPIK 1
INSECT HARMFUL TO AGRICULTURE
KERSIK 1
GRIT; GRAVEL
LUIK
DRIP; TRICKLE
MANIK
BEADS
PERCIK
STAIN; SPOT; (MEN) TO SPAT-
TER; SPRINKLE
PUTIK
BUD; BEGIN BEARING FRUIT;
OVARY
RECIK
SPOT; STAIN; (MEN) TO SPRIN-
KLE; SPATTER
RENIK
FINE; (BER) (R) IN DRIZZLES;
DOTTED; SPECKLED; FINE DOTS;
FINELY (POUNDING OF RICE);
DELICATE (STATURE)
RINTIK
SPOT; FINE SPOT; (R) SMALL
SPOTS; DOTS; DRIZZLING (RAIN)
TITIK
DROP; PERIOD
CAUSE
CEBIK
TO CONTRACT ONE'S LIPS IN
A DERISIVE FASHION
CUIK 2
TO TEAR; EARTHENWARE BOWL
FOR GRINDING SPICES
PIRIK
RUB DOWN; PULVERIZE

HAVE
BATIK
BATIK
KURIK
SPECKLED
IMPORTANCE IS SIZE
PATIK
SLAVE
BELOVEDNESS/NICENESS IS SMALLNESS
ANGGERIK
ORCHID
APIK
NEAT AND NICE
BAIK
GOOD; WELL
BAJIK
GOOD; WHOLESOME; (KE-AN)
WELFARE; BENEFIT
CANTIK
PRETTY
ENCIK
MR.; MRS.; MISS
INCIK
PATERNAL AUNT
MACIK
MOTHER; TERM OF ADDRESS FOR
OLDER WOMAN
WAJIK
SWEET STICKY RICE CAKE
HEARING IS SEEING: AMPLITUDE IS SIZE
BISIK
TO WHISPER; TO CONSPIRE
CELEPIK
TO TICK; SOUND OF THE FALL
OF A SMALL OBJECT
DERIK
CRACKLE; CREAK (DRY BRANCHES);
SQUEAK (SPRINGS); GNASH (TEETH)
DERSIK
SIGH (WIND)
DESIK
TO RUSTLE (PAPERS)
DETIK
SECOND; (BER) TO TOCK: (AN)
THROB; PALPITATIONS (OF
HEART); (_ DETAK) TIDINGS
GELETIK 2
TICK (CLOCK); THROB (HEART)
GEMERENCIK
SOUND OF RAINDROPS ON WINDOWPANE
GEMERISIK
RUSTLE (LEAVES); SOUND MADE BY
PAPER CRUMPLING
GERENIK 1
LOW/UNEVEN IN VOLUME(E.G.
PRAYERS)
GERISIK
RUSTLE (LEAVES; PAPER)
KECUMIK A
TO MUMBLE
KELETIK
TICKTICK
KEMIK A
(KEMAK-_) TO MUMBLE
KERISIK 2
RUSTLE; CRACKLE (DRY LEAVES);
DRIED BANANA LEAVES
KERSIK 2
RUSTLING SOUND (E.G. DEAD
LEAVES)
KIKIK
(TER) (R) GIGGLE

LENTIK 2
CRACKLE
LETIK
SNAP; CRACK; BREAK (GLASS DUE TO HOT WATER); TICK; BEAT (HEART)
MERCIK
(MERCAK-_) RUSTLING OF WATER

MAKE
GEMERCIK
SPLATTER; SPLASH; CRACKLE (FIRE)

SMALL MOVEMENTS; SMALL IN DEGREE
DEBIK
TO PAT; SLAP; WHACK WITH THE OPEN HAND
GELETIK 1
FLOUNDER; FLUTTER
GETIK
TAP LIGHTLY; FLICK (WITH FINGERS)
GUTIK
TO TOUCH WITH THE TIP OF THE FINGERS
JELENTIK
BARELY TOUCH
JINGKIK A
TO HOP ALONG
KEDIK
BENT SLIGHTLY BACKWARD (THE BODY); (MEN) STICK OUT ONE'S CHEST
KELIK
CURVE; BEND
KUTIK
MOVE SLIGHTLY (E.G. MOUSE); (MEN) (R) TO TINKER, PICK (NOSE); LOOK FOR FAULTS;SPLIT STRAWS
LENTIK 1
SOMEWHAT CURVED; SLIGHTLY BENT; ELEGANT
ULIK 1
(MEN) TO ROCK TO SLEEP; (MEN-KAN) SING TO SLEEP
UTIK
(R) TOUCH WITH THE FINGER

THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: CORRECT/ORDERLY THINKING/ACTING IS CONTROLLED/LIMITED/CONCENTRATED/SMALL MOVEMENTS// INCORRECT/DISORDERLY THINKING/ACTING IS UNCONTROLLED/UNLIMITED/GROSS MOVEMENTS (E.G: SLIPPING)

SELIDIK A
INVESTIGATE; ACCURATE; CAREFUL
SELISIK A
INVESTIGATE
SIDIK
INVESTIGATE; (_JARI) FINGERPRINT
SILIK
OBSERVE; NOTE CAREFULLY
TILIK
OBSERVE CAREFULLY; WATCH; CONSIDER; REGARD; SUPERVISE; PROPHESY; PAY A VISIT
ULIK 2
INVESTIGATE

THIN: SMALLNESS ALONG ONE DIMENSION (LEAVING A PLANE)/ALONG TWO DIMENSIONS (LEAVING A LINE)
ONE-DIMENSIONAL; LINE
BAKIK
PEPPER VINE
BARIK
GRAIN OF WOOD; VEINS IN MARBLE
KEDENGKIK
EXTREMELY THIN; SKIN AND BONES; THIN AS A RAIL
LARIK
ROW; LINE; TURN S.T. ON A LATHE
MERSIK 2
SKINNY
PARIK
IN LINE; IN A QUEUE
PICIK
NARROW; NARROW-MINDED
HAVE
LURIK
STRIPED MATERIAL FROM CENTRAL JAVA
TWO-DIMENSIONAL; PLANE
BILIK
ROOM; PLAITED BAMBOO SLATS
KERIPIK
CRISP-FRIED CHIPS OF BANANA; CASSAVA; ETC.
KERISIK 1
PEEL (SKIN)
LAPIK
BASE; LINING; (_TIDUR) SLEEPING MAT; (_MEJA) TABLECLOTH
SISIK
SCALE; TURTLE SHELL
CAUSE
GILIK 1
ROLL (E.G. IRON INTO SHEETS)

ING
NON-UNIDIRECTIONAL
AROUND & AROUND; IN ALL DIRECTIONS
(NON-CONTROLLED MOTION): NON-PURPOSIVE; ACCIDENTAL; RANDOM

CALING
(COLANG-_) IN DISORDER
CAMPING
(COMPANG-_) IN RAGS AND TATTERS, IN RAGS
JULING
CROSS-EYED
KANTING
(KONTANG-_) TO DANGLE
PANTING
(PONTANG-_) SCATTERED; IN A HURRY;
(PUNTANG-_) HURRIEDLY
PELANTING B
ROLL EVERYWHERE; DART OFF; SHOOT AWAY; FALL WITH A THUD
PUING
RUINS; DEBRIS
TUNGGING 2
BE UPSIDE DOWN

THOUGHTS/ATTITUDES/EMOTIONS/SENSA-
TIONS ARE MOTIONS: CORRECT/ORDERLY
THINKING/ACTING IS CONTROLLED/LIMIT-
ED/CONCENTRATED/SMALL MOVEMENTS//
INCORRECT/DISORDERLY THINKING/ACT-
ING IS UNCONTROLLED/UNLIMITED/GROSS
MOVEMENTS (E.G: SLIPPING)
RANJING
(KE-AN) POSSESSED (E.G. BY
AN EVIL SPIRIT)

BACK & FORTH

AMBING
(OMBANG-) OSCILLATE; DRIFT;
BE UNCERTAIN
ANTING
SWING; DANGLE (E.G. MONKEY);
(R) EARRING: PENDANT;
(UNTANG-_) SWING TO AND FRO
KALING 1
(KOLANG-_) UP AND DOWN MOVE-
MENT
TIME IS AN OBJECT: TIME IS A ROTATING
OBJECT
SELING
(BER) ALTERNATE; TAKE TURNS;
(AN) VARIATIONS; ALTERNATION;
INTERLUDE;
(SELANG-_) ALTERNATING
TRANSACTIONS ARE EXCHANGES OF VEC-
TOR
BANDING
EQUIVALENT; CONSIDERATION
(BY JUDGE); (BER) IN PROPOR-
TION TO; (BER-AN) TO MATCH;
CONGRUENT; (MEN) APPEAL
(LEGAL)
BIMBING
GO HAND IN HAND; HOLD ONTO
(S.O.'S HAND); FIND GUIDANCE;
(MEN) LEAD; GUIDE; CONDUCT
DAMPING
INTIMATE; SIDE BY SIDE;
ADJACENT; IN CONNECTION
(WITH)
RUNDING
DISCUSS; CONSIDER; WEIGH (A
MATTER)
SALING
ONE ANOTHER; MUTUALLY
TANDING 1
CONTEST

CURVED: COMPLETELY; PROCESS (TURN;
TWIST; ROTATE; BEND)
CURVED; COMPLETELY; PROCESS (BEND;
TWIST)
GELEDING
TO WARP
GERINGSING
CURLY (HAIR); DISTORT (FACE)
GERISING
TWIST/DISTORT (FACE; E.G.
WITH PAIN)
JEDING 2
CURLED (LIPS)
KERITING
CURLY (HAIR)
KERNYING
BARE ONE'S TEETH
LEDING
WARPED
LENTING 3
WARPED
CURVED: COMPLETELY; PROCESS (TURN;
ROTATE; ROLL)

BALING
TURN; WEATHERCOCK; PROPELLER;
FAN
BANTING 4
TURN (STEERING WHEEL; PRICES
—DOWNWARD—)
GASING
A TOP
GELINDING
A WHEEL; ROLL; TURN
GILING
TURN; MILL; FLATTEN; RUN
OVER (E.G. TRAIN OVER PER-
SON); PRESS (SUGAR CANE);
ROLL (CIGARETTE)
GULING 2
ROLL OVER & OVER (ROCK);
TOPPLE (ENEMY; GOVERNMENT)
KELILING
CIRCUMFERENCE; AROUND; SUR-
ROUNDING
MELING
TO LOOK TO THE SIDE; INATTEN-
TIVE; CARELESS; SLOPPY; UN-
TIDY
MIRING
AT AN ANGLE; ITALICS
PALING 2
TURN; SWING ROUND; ALTER
COURSE; (POLANG-_) TO WHIRL
PELANTING A
ROLL EVERYWHERE; DART OFF;
SHOOT AWAY; FALL WITH A THUD
PUSING
WHIRL; DIZZY; SPIN; (PER-AN)
REVOLUTION; RACKING OF ONE'S
BRAINS;
(_KEPALA) AT THE END OF ONE'S
WIT
CAN
GULING 1
A BOLSTER; DUTCH WIFE
THOUGHTS/ATTITUDES/EMOTIONS/SENSA-
TION ARE MOTIONS: DIZZINESS/DISORI-
ENTATION IS ROTATING MOTION
PENING
DIZZY; RATTLED

SHARP; THIN
SHARP: EXTREMELY THIN; WITH EDGE OF
PLANE/END OF LINE BEING APPLIED TO
SOME OTHER OBJECT
POKE IN/OUT (PROTOTYPICALLY PRED-
ICATED OF SHARP OBJECTS)

JENGKING A
WITH THE BUTTOCKS UP IN THE
AIR AND THE KNEES TUCKED UNDER
TUNGGING 1
HAVING TAIL/REAR END UP;
SINK BOW FIRST; DIVE
TUNGGING 3
BULGE; PROTRUDE (E.G. POCK-
ETS)
USE
GIRING
DRIVE (CATTLE); LEAD (PRIS-
ONERS)

SHARP
BELING 1
GLASS/CHINA FRAGMENTS
GADING
ELEPHANT'S TUSK; IVORY COLOR
GUNTING
SCISSORS
JEMPARING
ARROW
KELING 1
RIVET
LADING
A CLEAVER
LEMBING
JAVELIN
PANCING
FISHING ROD; FISHHOOK
RUNCING
SHARP (E.G. PENCIL; BAMBOO SPEAR); POINTED; (KE-AN) EMERGENCY; URGENCY; CRITICAL SITUATION
SAING
FANG
TARING
FANG
TEMPULING
HARPOON
CAUSED BY
CAING
(R) IN TATTERS; (MEN) (R) TEAR TO BITS
RAMBING
(ROMBANG-_) TATTERED AND TORN
RAMPING
SLENDER; THIN; SLIGHTLY BUILT: (MEN) WORN AT THE EDGES
RUMBING
SOMEWHAT DAMAGED
HAVE
ANJING
DOG
CEMPERLING
STARLING
CILING
WILD BOAR; (MEN) SAVE (MONEY)
ERING
BIRD OF PREY
KAMBING
GOAT
KEPINDING
BEDBUG
KEPITING
CRAB
KETUNGGING
LARGE BLACK SCORPION
KUCING
CAT
MUNDING
WATER BUFFALO IN THE SUNDANESE AREA
PINDING
BEDBUG
MADE BY
SERUNDING
DISH OF GRATED COCONUT
USE
KANCING 2
LOCK (A DOOR/WINDOW HAVING A HOOK & CATCH)

UNPLEASANTNESS IS SHARPNESS
ASING
STRANGE (E.G. FEELINGS); FOREIGN; ODD; REMOTE; ISOLATED (E.G. HOUSE); UNUSUAL
BAJING 2
(AN) SCOUNDREL; THIEF; GANGSTER
GERING
ILL (HONORIFIC); LABOR PAINS
GUNJING
SLANDER
JELING A
OGLE S.O. (EYE AMOROUSLY/ PROVOCATIVELY)
MALING
THIEF; TO STEAL
MENGKING
TO SHAKE WITH FRIGHT
MURING
IN A BAD MOOD
RINDING 2
GHASTLY; CREEPY; TERRIFYING
SINTING
CRAZY; ABNORMAL; ECCENTRIC
URING 2
(R) (AN) GRUMBLE; BE ANGRY

HEARING IS TOUCHING: HIGH PITCH AND AMPLITUDE WITH EXTENDED ENVELOPE IS SHARPNESS
BISING
NOISE; RUSHING; RUSTLING; DAZED
CENGKING
YELLING
DENGING
RING (EARS)
DENGKING
SQUEAL; YELP (E.G. DOG)
DENTING
JINGLE
DERING 1
RUFFLE (E.G. DRUM)
DERING 2
TRUMPET (ELEPHANT); CHIRP (CRICKET)
DESING
TO WHISTLE (WIND; BULLETS)
GELETING
TINKLE (E.G. ICE IN GLASS)
GEMERENCING
CLATTER (DISHES); TINKLE; JINGLE (BELLS; KEYS; COINS); CLANG (BELLS; CHAINS)
GEMERINCING
CLATTER (DISHES); CLANG (BELL; CHAIN); JINGLE (COINS; KEYS; BELLS); TINKLE
GENDING
SPECIAL MELODY FOR THE GAMELAN
GERINCING
JINGLE
KERENCING
RATTLING SOUND OF METAL
KERINCING
TINKLE; JINGLE (E.G. MONEY)
KERING 2
(BER) (R) RING (TELEPHONE; DOORBELL; ALARM CLOCK)
LENGKING
SHRILL VOICE

LENTING 2
SOUND OF SMALL METAL OBJECTS
HITTING THE FLOOR
NYARING
CLEAR; LOUD; SHARP (SOUND)
PEKING
WHINE; HOWL
RING
RING
RINGKING
YELL
MAKE
GERINDING
JEW'S HARP
PENTING 2
PLUCK (STRINGS)
RINDING
HARMONICA
SERULING
KIND OF FLUTE
SULING
FLUTE; WHISTLE; SIREN
TERALING
PARAKEET
SMELLING IS TOUCHING: UNPLEASANTNESS
OF SMELL IS SHARPNESS
ARING 1
ODOR OF WINE
HANCING
DISAGREEABLE ODOR
KENCING
URINE
PERING 1
STINK
PESING
STENCH
THIN: SMALLNESS ALONG ONE DIMENSION
(LEAVING A PLANE)/ALONG TWO DIMENSIONS
(LEAVING A LINE)
ONE-DIMENSIONAL; LINE
ARING 2
A TRAP; SNARE; LASO
CACING
WORM (EARTHWORM; PINWORM;
MAGGOT; TAPEWORM; HOOK-
WORM)
CEDING
SMALL; SCRUBBY (PLANTS;
FRUITS); BACKWARD
GENTING
NARROW; THIN; SLENDER (E.G.
HOURGLASS WAIST; FRAYED SPOT
IN ROPE)
IRING
SUCCESSIVE; CONSECUTIVE;
ONE AFTER ANOTHER; SIDE BY
SIDE; ACCOMPANIMENT
KELINGKING
LITTLE FINGER
KENING
EYEBROW; BROW
KETING
ACHILLE'S TENDON
LANGSING
SLIM (E.G. PERSON)
PERING 2
BAMBOO
PUTING
STALK; HANDLE
RAMPING
SLENDER; THIN; SLIGHTLY
BUILT; (MEN) WORN AT THE EDGES
RANTING
BRANCH; TWIG
SANDING
CLOSE; NEAR; A SHARP ANGLE;
(BER) SIT IN STATE AS A
BRIDE AND GROOM;
ANGULAR; SHARP; BITING
(WORDS)
SENTING
NARROW; THIN; SLINDER
SERING
TIGHT-FITTING OF CLOTHES;
SLENDER; OFTEN
SERUNTING
NARROW; THIN
UNTING
STRAND; SKEIN (E.G. OF
THREAD); (MEN) TO SOUND;
TO PLUMB
CAUSE
CERLING
OGLE; LOOK AT FROM THE
CORNER OF THE EYE
GERLING
BLINK; GLANCE; OGLE
KERLING
GLANCE SIDEWAYS; ASKANCE AT;
OGLE (A MAN O. A WOMAN);
BLINK; TWINKLE (STARS)
PICING
A WINK; (MEN-KAN) CLOSE
(EYES)
TWO-DIMENSIONAL; PLANE
BARING
TO LIE DOWN
BELING 2
PORCELAIN
BETING
SHOAL; SANDBANK; (TER) RUN
AGROUND
CAPING
METAL COVER
CEMPING
RAG; PIECE OF CLOTH
CUPING
EAR LOBES
DAING
DRIED FISH OR MEAT
DEKING
A COVER; RESERVE; COVERING
FUNDS
DINDING
WALL
EMPING
SEEDS POUNDED FLAT AND FRIED
TO MAKE A CHIP
JARING
NET (FOR FISHING);
(AN) FABRIC; NETWORK
KANCING 1
BUTTON
KELEMPING
FLABBY AND SAGGING
[BREASTS OR BELLY]
KEPING
CHIP; SPLINTER; USED WITH
THIN OBJECTS
KERINTING
DRIED MOLLUSKS
KERUPING
SCAB (OF A WOUND; SKIN
ERUPTION; RASH)

KIJING
KIND OF MUSSEL
KUPING
EAR
KURING
SCABBY
LANCING
TROUSERS
LEMPING
SLICE; PLATE (OF GLASS);
SLAB (OF TOBACCO)
PENING
BADGE
PIRING
PLATE
SAMPING 2
SARONG
SARING A
FILTER; STRAIN; SIFT;
REFINE
SIRING
SHRIMP NET
SUMPING
EAR ORNAMENT
SUNGGING
A PAINTING; DECORATION;
TO PAINT
AT
LANTING 1
HOUSE BUILT ON A RAFT
DENSITY IS THICKNESS: OPACITY IS THICKNESS//TRANSPARENCY IS THINNESS
BENING
CLEAR; TRANSPARENT;
(MEN-KAN) PURIFY (WATER)
BIRING
RUSTY YELLOW
HENING
CLEAR; SILENT; PURE
KUNING
YELLOW

IP
IN//OUT
IN
GO IN: ENTER; PENETRATE

SELIP B
SKID; SLIP IN; SLIP IN
BETWEEN; INTERRUPT
SELISIP A
SLIP IN; INSERT SECRETLY
SISIP
PENETRATE; INSERT
(NEEDLE; SPLINTER); SLIP
IN (BOOK MARK); DARN
(SOCKS); REPAIR (ROOF);
INFIX
FOR
SUDIP
WOODEN SPOON USED FOR
MIXING
GO IN: PIERCE
KETIP 1
BITE; STING
FOR
KACIP
SCISSORS USED TO CUT BETEL
NUT
LANCIP
SHARP AND POINTED

LUNCIP
POINTED; TAPERING
TAKE IN: ABSORB
KELILIP
TO GET IN ONE'S EYE
PERCEPTIONS ARE SUBSTANCES & PERCEIVING IS ABSORBING
INTIP 1
TO SPY ON
FOR
MIRIP
TO RESEMBLE
TAKE IN: CONTAIN: HOLD; CATCH
TITIP
ENTRUST TO S.O.; DEPOSIT
(MONEY IN BANK)
TAKE IN: EAT
CICIP
TASTE S.T.; CHEEP; TWITTER
ICIP
TO TASTE
KERIP 2
GNAW; NIBBLE
KESIP 3
SUCK ON (E.G. PIECE OF
CANDY)
FOR PASSIVE
INTIP 2
CRUST OF RICE FROM BOTTOM
OF RICE COOKER

OUT; GIVE OUT; EMIT

LIGHT IS A SUBSTANCE
GERIDIP
GLITTER; SPARKLE
GERLIP
GLITTER; TWINKLE
KEDIP
A WINK
KEJIP 1
WINK; BLINK (EYES); FLICKER
KELIP
TWINKLE; FLICKER; GLITTER
(E.G. EYES; COIN)
KERDIP
WINK
KERLIP 1
BLINK (EYES); TWINKLE (STAR)
KERSIP
WINK; BLINK; FLICKER (STARS)
KESIP
(KESAP-_) BLINKING (EYES)
KESIP 2
BLINK (ONE'S EYES)
KETIP 2
(BER) (R) FLICKER
PERLIP
FALL IN LOVE; (R) (AN)
FLIRT
RALIP
VERY SLEEPY; TO BE ADDICTED
TO

IR
CURVED: COMPLETELY; PROCESS (TURN; ROLL)
---_---

CIBIR
CURL ONE'S LIP; TURN UP
ONE'S NOSE AT; SCORN;
RIDICULE;
MOCK

GINTIR
WINDING
JUNGKIR
TO TUMBLE
KINCIR
WATER WHEEL; SPOOL
PELISIR
TO PLEAT
PUNTIR
TO WIND; TWIST FIRMLY;
(AN) TORSION
CAN
BUTIR
GRAIN; PARTICLE; PELLET;
CLASSIFIER FOR ROUND OBJECTS
(E.G. EGGS: MANGOES); SMALL
OBJECTS; FINE OBJECTS
FOR
SETIR
STEERING WHEEL; BICYCLE
HANDLE BAR
TAKIR
BANANA-LEAF CONTAINER
(FOR RICE)
MADE BY
GELINTIR
PELLET; CLASSIFIER FOR
PELLETLIKE OBJECTS; ROLL
INTO PELLETS
TIME IS AN OBJECT: TIME IS A ROTAT-
ING OBJECT
GILIR
GO THROUGH CYCLES; TAKE
TURNS
EDGE; POINT
EDGE

BIBIR
LIP; HEM; EDGE
LEMBUSIR
WITHERS (RIDGE BETWEEN
SHOULDERS OF HORSE)
PINGGIR
EDGE; BORDER
AT
HAMPIR
CLOSE; ALMOST; CLOSE TO
MINGGIR
TO GO ON THE SIDE
NGACIR
TO FLEE
PASIR B
SAND; BEACH
PESISIR 1
BEACH
SELISIR
GO ALONG THE COAST
SINGKIR
STEP ASIDE; EVACUATE;
MOVE TO; AVOID; EVADE;
(MEN-KAN) REMOVE; ELIMINATE;
LAY ASIDE
USIR
CHASE OUT OR AWAY; DRIVE
AWAY (E.G. DOG); THROW OUT;
DISMISS RUDELY; EXILE
FOR
KILIR
WHET; GRINDSTONE
HAVE
KIKIR
A FILE; STINGY
KULIR
TROWEL
SAMPIR
(MEN-KAN) TO HANG (E.G.
CLOTHES ON CHAIR);
(AN) CLOTHES RACK; CLOTHES
PEG; HOOK; FIRST TWO
LINES OF PANTUN
SINTIR
DIE; DICE
ULIR
THREAD OF A SCREW
MADE BY
SIBIR
SMALL SLICE
USE
DANGIR
TO HOE THE GROUND
UKIR
CARVE
TIME IS SPACE
ACHIR
END (OF WEEK; OF A STRIKE;
MEETING); FINISH; CLOSE (A
SPEECH); (MEN-KAN) PUT LAST
UNPLEASANTNESS IS SHARPNESS
HAVE
GETIR
BITTER (FRUIT; LAUGHTER;
LIFE)
KETIR A
(R) FEAR; ANXIETY
KIBIR
ARROGANT
LANGSUIR
VAMPIRE
SIHIR
BLACK MAGIC; WITCH
SINDIR
(MEN) HINT AT; ALLUDE TO;
INTIMATE, TEASE;
CRITICIZE, RIDICULE
HEARING IS TOUCHING: HIGH PITCHED
TONE WITH TRILL IS SHARPNESS
HAVE
SINGGIR
WHINE
MAKE
GANGSIR
CRICKET
GENDIR
MUSICAL PERCUSSION INSTRU-
MENT
KETITIR
SMALL WOOD PIGEON
SIGASIR
MOLE CRICKET
TITIR
SIGNAL OF AN ALARM
UIR
LOCUST
TASTING IS TOUCHING: UNPLEASANTNESS
OF TASTE IS SHARPNESS
HAVE
KUNIR
TURMERIC
POINT
---CAUSED BY
CABIR
TORN; SNAGGED; (BER-AN) IN
SHREDS; IN TATTERS

HAVE
BULIR
EAR OF CORN; SHEAF OF PADDY
CANGKIR 2
SPUR
CANGKIR 3
(CONGKAR-_) PROTRUDING EVERYWHERE
JANGKIR
(JONGKAR-_) STICKING OUT RIGHT AND LEFT
JELIR
PROJECTING; STICKING OUT (E.G. TONGUE)
PELIR
PENIS;
(_ ITIK) A KIND OF SCREW
SISIR
COMB; HARROW; BUNCH [BANANAS]

FLOW; BE A FLUID
FLOW; BE A FLUID

AIR
WATER; JUICE; LIQUID
ALIR
FLOW; HAVE A TENDENCY
BANJIR
TO FLOOD; FLOOD
CAIR
LIQUID; THIN (E.G. SOUP)
CICIR
SPILLED; SCATTERED AROUND; SPILLED ALL OVER; LEFT BEHIND
GELADIR A
SLIME
HILIR
LOWER COURSE OF RIVER; LATE; DOWNSTREAM
ILIR
LOWER COURSE (OF RIVER); DOWNSTREAM; LATE (NIGHT); TO STREAM; FLOW
LENDIR
SQUISHY
MASIR
GRANULAR
MENIR 1
FINE GRAINS OR RICE
MILIR
DOWNSTREAM
PASIR A
SAND; BEACH
PETIR
THUNDERCLAP; THUNDERBOLT
SENGIR
TURPENTINELIKE
SILIR 1
SOFT BREEZE
AT
KATIR
OUTRIGGER
CAUSED BY
GELINCIR
SLIP; DERAIL (TRAIN)
GELINGSIR
SLIDE (E.G. ROCK OFF OF MOUNTAIN SLOPE)
LINCIR
SMOOTH; SLIPPERY; SLIDE OVER; FLUENT; GLIB
FOR
CANGKIR 1
CUP
TUBIR
GULLY; RAVINE; (MEN) DEEP; STEEP
HAVE
ANJIR
FIG
ANYELIR
CARNATION
ANYIR
WITH STRONG FISH ODOR; MOIST APPEARANCE
GAMBIR
INGREDIENT USED FOR BETEL-NUT CHEWING; CLIMBING PLANT (BOILED FOR SEDIMENT & FOR TANNING HIDES); CREAM COLOR
KELAMBIR A
COCONUT
LANGIR
A SHAMPOO
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
DESIR
TO SWISH (E.G. SAND IN WIND)
MAKE
CENGIR
(CENGAR-_) TO CRY HARD
USE
SEMIR.
POLISH
THE MIND/SOUL IS A FLUID
PIKIR
OPINION; IDEA; THOUGHT; (BER) THINK
THOUGHT IS A FLUID: DISCOURSE IS A FLUID
DIKIR
TO RECITE REPETITIOUSLY SHORT MOSLEM RELIGIOUS PHRASES
GALIR 1
FLUENT (SPEECH)
NYINYIR
TALKATIVE; FOND OF CHATTING
SAIR
POETRY
SYAIR
STORY RELATED IN VERSE; (BER) WRITE OR RECITE POETRY

HAVE PROPERTIES OF A FLUID
FLEXIBLE
GELAMBIR 1
WATTLE (OF FOWLS); DEWLAP; SKIN FOLDS UNDER CHIN
GELIMBIR
SAGGING JOWLS OF ELDERLY PEOPLE

IT
BACK & FORTH
BACK & FORTH

ANGGIT
LACE; THREAD; STRING (E.G. SHOES); COMPOSE (MUSIC)

BELIT
WINDING (E.G. RIVER);
(MEN) WIND AROUND; BIND;
(BER) (R) WIND IN & OUT;
COMPLICATED; INVOLVE
CUIT
MOVE ONE'S FINGERS EXCITEDLY/
NERVOUSLY
GAMIT 1
FLAG S.O. (GET HIS ATTENTION);
PLUCK/STRUM (E.G. GUITAR)
GERUIT
WRIGGLE (SNAKE; WORM)
GUBIT
TO WAVE AT
JANGKIT
(JONGKAT-_) TO WOBBLE
JENGIT 2
BOB UP AND DOWN (E.G. CAT'S
TAIL)
KAMIT
(KOMAT-_) MUMBLING; WITH
MOVING LIPS
KAPIT
(KUPAT-_) DANGLING LIMPLY
KELIT
ZIGZAG; DART BACK & FORTH;
DART IN & OUT; PUSH ASIDE;
HIDE QUICKLY
KERUIT
WIGGLE; SQUIRM
KUIT 1
BECKON; ROW (A RAFT; BY
MOVING PADDLE BACK & FORTH
AT STERN);
(_KAPSI) PUTTER ABOUT;
SCRATCH (CHICKEN IN DIRT)
SALIT
(SULAT-_) IRREGULAR; JAGGED
(TEETH)
UNGGIT
(UNGGANG-_) GO UP AND DOWN;
(UNGGAT-_)
MOVE UP AND
DOWN
UNGKIT 1
LIFT; RAISE; LEVER; BOB UP
AND DOWN;
(UNGKANG-_) GO UP AND DOWN
(E.G. SEE-SAW; ROCKER)
UNGKIT 2
OPEN OLD SORES
CAUSED BY
KARIT
(KORAT-_) DISLOCATED
SITUATIONS ARE LOCATIONS & ALTERNA-
TION IS BACK & FORTH MOTION
KENYIT
KENYAT-_) PULSATING

SHARP; THIN; SMALL
SHARP: EXTREMELY THIN; WITH EDGE OF
PLANE/END OF LINE BEING APPLIED TO
SOME OTHER OBJECT
POKE IN/OUT (PROTOTYPICALLY PRED-
ICATED OF SHARP OBJECTS)

BERSIT
PROTRUDE; STICK OUT;
(MEN-KAN) WHIP OUT (E.G.
PISTOL)
BUNCIT
DISTENDED

BURIT
POSTERIOR; REAR; BEHIND;
(MEN) COMMIT SODOMY
GAMIT 2
NUDGE; TAP (E.G. ON SHOULDER);
GET S.O.'S ATTENTION
GUIT
TO PROD; TO AFFECT
JENGKIT A
STAND UPRIGHT (E.G. DOG'S
TAIL)
KUBIT 1
TO TAP ON ARM
KUIT 2
TAP; PROD (WITH FINGER/
PENCIL; GET ATTENTION)

SHARP
ARIT
SICKLE; RUBBER TAPPING KNIFE
CUKIT
FORK; CHOPSTICK
KAIT
HOOK; CATCH
KERAMBIT
SMALL SICKLE
PIARIT
HARPOON
RUIT
BENT; HOOK-SHAPED BARB
SABIT 1
SICKLE; CRESCENT; CUT GRASS
SANGGIT
GNASH (TEETH)
SEBIT
(SICKLE; CRESCENT; CUT GRASS
SERIT
FINE TOOTHED COMB
SERUIT
HARPOON
CAUSED BY
RABIT
TORN
HAVE
RENGIT
MOSQUITO
SENGIT 1
STINGING INSECT
MADE BY
PARIT A
MOAT; FURROW
RINGGIT 2
(BER) (R) NOTCHED; TOOTHED
USE
CEKIT
TAKE A SMALL BITE; NIBBLE AT
GAIT
PULL; PLUCK (E.G. FRUIT)
WITH A HOOK ATTACHED ONTO
A POLE; WHEEDLE (E.G. MONEY);
(AN) HOOK
GARIT
SCRATCH
GERIT 1
GNAW (MOUSE); NIBBLE
GIGIT
A BITE
JAHIT
TO SEW
KERIKIT
GNAW; NIBBLE
KERIT
GNASH

KERUMIT
GNAW; NIBBLE
SUNGGIT
EMBROIDERED; (MEN) EMBROIDER; TO UNCORK; TO DOG OUT; PICK OUT (E.G. BOTTLE CORK); OPEN (BOTTLE)
SUNGKIT
EMBROIDERED; (MEN) EMBROIDER; TO UNCORK; TO DOG OUT; PICK OUT (E.G. BOTTLE CORK); OPEN (BOTTLE)

IDEAS/WORDS ARE OBJECTS & THINKING ABOUT IS HOLDING/TOUCHING/HANDLING
RUMIT
SLOW; HARD; COMPLEX; COMPLICATED
SARIT
DIFFICULT
SULIT
DIFFICULT; SECRET;CRITICAL

UNPLEASANTNESS IS SHARPNESS
BINGIT
ILL AT EASE; JEALOUS
BINTIT
STY IN THE EYE
CIRIT
DIARRHEA; EXCREMENT; SEDIMENT
KINCIT B
INVOLUNTARY BOWEL MOVEMENT
SAKIT
ILL; SORE; A SICK PERSON
SEMBELIT
CONSTIPATION
SEMBURIT
PEDERASTY

INTENSITY/SALIENCY IS SHARPNESS/PROTRUSION
SENGIT 2B
SHARP ODOR; VIOLENT; POIGNANT

HEARING IS TOUCHING: HIGH PITCH WITH LITTLE ENVELOPE IS SHARPNESS
DECIT
TO SQUEAK; TO CHIRP
DERIT
CREAK (FLOORBOARDS)
GERIT 2
SCREECH (E.G. SLATE PENCIL ON TABLET)
JETIT
SCREAM; STRONG COMPLAINT
KERIT
(DAYUNG) CRICKET
SEMPRIT
BLOW (A WHISTLE)
TITIT
SOUND MADE BY CAR OR MOTORCYCLE HORN

MAKE
PELESIT
LOCUST; A SPIRIT
PELUIT
WHISTLE
PIPIT
SPARROW; MOUTHPIECE OF AN INSTRUMENT
SERINDIT
PARAKEET

SMELLING IS TOUCHING: UNPLEASANTNESS OF SMELL IS SHARPNESS
ANGIT
SMELL OF BURNT RICE
HANGIT
BURNT SMELL
SENGIT 2A
SHARP ODOR; VIOLENT; POIGNANT

TASTING IS TOUCHING: UNPLEASANTNESS OF TASTE IS SHARPNESS
KUNYIT
TURMERIC
PAHIT 1
BITTER; UNPLEASANT; EXASPERATED

SMALL: SMALLNESS IN ALL DIMENSIONS
SMALL AMOUNT/SIZE
BIBIT
SEEDLING; SEED; SEMEN; GERM; CAUSE; ORIGIN
BUKIT
HILL; MOUNTAIN; FORM A PILE (E.G. OF COCONUTS)
CICIT
GREAT-GRANDCHILD
KECIT
SMALL
KELENTIT
CLITORIS
KELUMIT
PART; BIT
KINCIT A
INVOLUNTARY BOWEL MOVEMENT
KUBIT 2
(SE) A TINY BIT
MENCIT
MOUSE
PAHIT 2
A SHORT DRINK
PANCIT
SQUIRT IN LITTLE SPURTS
RAWIT
FINE; SMALL; (KE-AN) PRELUDE
RUNCIT
SMALL BITS
SENGKENIT
TICK (INSECT)

USE
DIKIT
(BER) (R) LITTLE BY LITTLE; BE THRIFTY; (SE) A LITTLE; FEW
IRIT
ECONOMICAL; FRUGAL
MEDIT
STINGY
PELIT
STINGY

BELOVEDNESS/NICENESS IS SMALLNESS
LEGIT
SWEET; NICE

SMALL MOVEMENTS; SMALL IN DEGREE
GENIT
COQUETTISH
GERUMIT
TINKER; PUTTER AT
GESIT
NIMBLE
JINJIT
TO WALK ON TIPTOE

KELEPIT
LIMPLY BENT
KUNTIT
TO TAIL
LECIT 1
SLIP AWAY
LENGIT
LAZY

THIN: SMALLNESS ALONG ONE DIMENSION (LEAVING A PLANE)/ALONG TWO DIMENSIONS (LEAVING A LINE)

ONE-DIMENSIONAL; LINE

CIPIT
SLANTING (EYES)
KERENYIT
FURROW; FROWN
KUNCIT
PIGTAIL; TUFT OF HAIR (LEFT ON TOP OF A CHILD'S SHAVED HEAD)
LENCIT
SLIP THROUGH
LILIT
TWIST; WIND; WIND AROUND (E.G. SNAKE AROUND A BRANCH)
PARIT B
MOAT; FURROW
PELIPIT
HEM
SENGKELIT
ROPE FOR CLIMBING
SIPIT
SLANT-EYED
SUMPIT
CHOPSTICKS; (AN) BLOWPIPE
SUPIT
CHOPSTICK

CAUSE
KENYIT
TO WINK

TWO-DIMENSIONAL; PLANE
APIT
PINCHED
DUIT
MONEY; COIN
ENCIT
UNCUT CLOTH
IMPIT
VERY CLOSE TOGETHER
JEPIT
TO BE SQUEEZED
KULIT A
SKIN; HIDE; LEATHER; PEEL
LANGIT
SKY; HEAVEN; (R) PALATE; CANOPY; AWNING; (R) (AN) CEILING
LECIT 2
SNAP FASTENERS; A BUTTON FOR PRESSING
LELANGIT
CEILING
LEMPIT
A FOLD; (MEN) TO FOLD
LIMPIT
LAYER
LIPIT
HEM
RAKIT
RAFT; BAMBOO FLOOR
RIMBIT
HAMPERED; IMPEDED; SQUEEZED
RINGGIT 1
EQUIVALENT TO 2.5 RUPIAHS; SILVER COIN
SEMPIT
NARROW; SMALL; PRESSED
SEPIT
NARROW; (MEN) TO PINCH; SQUEEZE
SINGIT 1
SLANTING; AT AN INCLINE; (TER) ROLLED BACK (E.G. BLANKET)
TUMIT
HEEL (OF SHOE)

CAUSE
CEPIT
CLAMP
CUBIT
PINCH
GAPIT
TWEEZERS; PINCERS
JUBIT
PINCH
KEMPIT 2
HOLDING UNDER ONE'S ARM
KEPIT
WITH FOLDED ARMS; CARRY UNDER ONE'S ARM; CLASP; PINCH; PINCERS
PIJIT
SQUEEZE; PRESS; MASSAGE
SELIT
ENCLOSE BETWEEN TWO OBJECTS; PINCH

HAVE
KELAMBIT
BAT

HEARING IS TOUCHING: HIGH-PITCHED WHITE SOUND IS THINNESS
LESIT
RUSTLE (NOISE); SPOUT; SQUIRT; GUSH; (ME- HIDUNG) BLOW ONE'S NOSE WITH ONE'S FINGERS

ONG

CAVITY
CONTAINER; CARRIER

ANDONG
FOUR-WHEELED CARRIAGE USED AS A TAXI
ANGKONG 1
RICKSHAW
CENTONG
LADLE
GERBONG A
TRAIN CAR
ROMBONG 1
BIG RICE BASKET; VENDOR
TEMPOLONG
SPITTOON
TOPONG
SMALL BASKET; CONICAL

USE
BOPONG
TO CARRY IN THE ARMS
CEDONG
SCOOP UP (E.G. SAND); DIP UP (LIQUIDS)

PONDONG
CARRY IN ONE'S ARMS
SONDONG
TO FISH FOR SHRIMP

CONVEX SHAPE: BUMP; SWELL

BAGONG
BIG AND HEAVY; WILD BOAR;
CLOWN IN A WAYANG PLAY
BOKONG
BUTTOCKS; HIND PART FIRST;
BACK
GONDONG
COITER
GOSONG 1
SANDBANK
LOMPONG 2
(_ SAGU) COOKIES MADE OF
SAGO FLOUR AND
BANANAS
NONGKRONG
TO SQUAT
TOKONG
TUFT OF HAIR; ROCKY ISLET
TONGKRONG
SQUAT; LOUNGE

IMPORTANCE IS SIZE & PRIDE IS SWELL-
ING
GEMBONG
CHAMPION; BIG SHOT
SOMBONG
ARROGANT

COVER; WRAPPER

CONTONG
CONE-SHAPED PAPER WRAPPER
GELONGSONG A
SEED HUSK; CORNHUSK; CAPSULE
KELONGSONG A
HUSK; WRAPPER; DISCARDED
OUTER SKIN OF A SNAKE;
KEPOMPONG
COCOON
KERODONG
VEIL
KERONGSONG
HUSK; OUTER LEAF; WRAPPER;
DISCARDED SKIN OF SNAKE;
CARTRIDGE
KEROSONG
SLOUGHED SKIN
KETOPONG
HELMET
KOCONG
A HOOD; A WRAP-AROUND
SARONG
PIECE OF CLOTH; CASE; SHEATH;
WRAPPER; HOLSTER
SELONGSONG
COVER; MUZZLE
SONGSONG 1
STATE UMBRELLA;
(BER) CARRY THE STATE
UMBRELLA;
(MEN) TO WELCOME
SOSONG 1
STATE UMBRELLA; WELCOME;
COMMEMORATE

HAVE
KEONG
SNAIL
LISONG A
CIGAR
LONTONG
PACKAGE OF COOKED RICE
WRAPPED IN A BANANA LEAF

USE
GENDONG
CARRY ON THE BACK IN A SHAWL
KEREDONG
WRAPPED IN (A BLANKET;
SARONG)

ELONGATED CAVITY

CANGKELONG
KIND OF BAG; BAMBOO TUBE
CONGKONG
SENTRY BOX
CORONG
FUNNEL
JONGKONG
DUGOUT CANOE
JORONG
OVAL-SHAPED
KERONGKONGAN
THROAT
LODONG
A LARGE BAMBOO TUBE
LOMBONG
MINE
LONJONG
TAPERING; OVAL
MONCONG
SNOUT; ELEPHANT; SPOUT
POLONG 2
(AN) OUTLET; DRAINPIPE
SEMPERONG
LAMP CHIMNEY; TELESCOPE;
TUBE
SEROMBONG
PIPE
TEROPONG
TELESCOPE; SPYGLASS; TUBE;
PIPE
TEROWONGAN
TUNNEL

FROM
BERONDONG
TO FIRE A VOLLEY
GONGGONG
TO BARK
LOLONG
HOWL; YOWL
MEONG
SOUND MADE BY CAT; CAT
NGOMONG
TO TALK
OMONG
GOSSIP; TO TALK

HAVE
SOTONG
CUTTLEFISH

HAVE PROPERTY OF CAVITY: EMPTY

KOSONG
EMPTY; FUTILE; BAD
LOMPONG 1
WIDE OPEN; FULL OF GAPS;
EMPTY
LOWONG
UNFILLED

THE MIND IS A CONTAINER
BENGONG
DAZED
BONGKONG
STUPID

LONGONG
BE ASTONISHED; COMPLETELY
TAKEN IN
TONGONG
NINCOMPOOP

WORDS ARE CONTAINERS & TRUTH/MEANING IS A SUBSTANCE

BOHONG
LIE; TO LIE
CENCONG
FUSS; BOTHER; FUSSY;
EXACTING; FINICKY
CINCONG
EXCUSE; PRETEXT; ADO; FUSS
CINGCONG
EXCUSE; ADO

ONE-DIMENSIONAL: GAP

HAVE
KONGKONG
SHACKLES; STOCKS

TREE-DIMENSIONAL CAVITY

BALONG
POND; PUDDLE
DELONG
SUNKEN
GERONGGONG
(GERANGGANG-_) HOLLOW
GOHONG
HOLE; CAVE
JOMPONG
(PE-AN) NAME OF RESERVOIR IN JAKARTA
KEPOPONG
HOLLOW
KOLONG
PIT (COAL MINE PIT; ETC.);
SPACE UNDER (HOUSE; BED)
TEPEKONG
CHINESE TEMPLE
TOMBONG
MORTAR

FROM

GENGGONG
JEW'S HARP
KELONTONG
PEDDLER; HAWKER
KERONCONG
PORTUGUESE-INFLUENCED MUSIC;
GROWL (STOMACH); ANKLE
BELLS; JINGLE

HAVE

OMPONG
TOOTHLESS

EXTENDED; LONG

CEBONG
TADPOLE
DOYONG B
LEANING (E.G. A TOWER)
GONJONG
TAPERING
KALONG
FLYING FOX
KOMPONG B
MUTILATED; AMPUTATED; ONLY A STUMP LEFT (E.G. LIMBS)
KOTONG B
CUT OFF
LISONG B
CIGAR
LORONG
PATH; LANE; ALLEY
ORONG
CRICKET
POTONG B
CUT; PIECE; LUMP; SLICE
RENCONG B
ACEHNESE KRIS
ROMPONG B
CUT OFF; BROKEN
SOKONG
PROP; SUPPORT
TODONG
TO POINT; AIM (E.G. PISTOL; MENACE; THREATEN)

HAVE

GONDRONG B
NEEDING A HAIRCUT

IN WRONG POSITION/CONDITION (CROOKED; FLAWED)

IN WRONG CONDITION: CUT; DAMAGED; FLAWED

CUT; DAMAGED

CEMONG
DIRTY; MAULED
GOSONG 2
BURNT
KOMPONG A
MUTILATED; AMPUTATED
KOTONG A
CUT OFF
POTONG A
CUT; PIECE; LUMP; SLICE
ROMPONG A
CUT OFF; BROKEN

CAUSE

BENGKONG 2
ONE WHO PERFORMS CIRCUMCISIONS
BELANDONG
LUMBERJACK
RONGRONG
TEMPT; GNAW AT S.T.; TO UNDERMINE; HURT; DAMAGE

FLAWED

CENGKONG
DEFORMED
GONDRONG A
USED OF SOMEONE WHO NEEDS A HAIRCUT
KOHONG
STINKING
PEHONG
NASTY; KIND OF VENEREAL DISEASE
SONGONG
RUDE; COARSE; ILL-MANNERED

IN WRONG POSITION: CROOKED

BENGKONG 1
CROOKED; BENT
CONDONG
LEANING; INCLINED; TO SET [SUN]; OFF OR INSANE
DOYONG A
LEANING

KENCONG
CROOKED
LOYONG
STAGGER
MENCONG
ASKEW; WITHOUT ANY SPECIFIC DIRECTION
NYONYONG
PROTRUDE (E.G. TEETH)
PENCONG
CRISSCROSS
PESONG
CROOKED
RENCONG A
ACHEHNESE KRIS
SERONG
ASKEW; SQUINTING; SLANTING

CORRECT THINKING/ACTING/SPEAKING IS A STRAIGHT LINE//INCORRECT THINKING/ACTING/SPEAKING IS A CROOKED LINE; HONESTY IS A STRIGHT LINE//DISHONESTY IS A CROOKED LINE

COLONG
STEAL
GARONG
ROBBER
JOBONG
PROSTITUTE
LENCONG
GO ASTRAY; GO WRONG
NYOLONG
TO STEAL

U!K
CURVED
CURVE COMPLETELY: ROUND

AGUK
LOCKET
BATOK
COCONUT SHELL; ONE LITER
BEGUK
GOITER; BELOW THE MANDIBLES
DONGOK
ROTUND, STUPID
GEBLOK
BOLT OF CLOTH
GEBUK 2
BUNDLE; BOLT
GEDEBOK 2A
TRUNK OF A BANANA TREE
GEMUK
STOUT; FAT; GREASE; FERTILE; FERTILIZER
GEPOK
BUNDLE OF PAPER MONEY
GEPUK 1
STURDY; STRONG
GOMOK
FAT; CORPULENT
GOMPYOK
THICK; LUXURIOUS GROWTH (HAIR; LEAVES)
GONDOK
GOITER
GUBUK
HUT; SHELTER; BOOTH
GUGUK
HILL
JERUK
CITRUS FRUIT
JUMPLUK
PILE; MOP (OF HAIR)
KEDUK B
SCOOP (E.G. OF RICE); (MEN) TO SCOOP (E.G. EARTH); TO NAB S.O.; EXPLOIT
KELOMPOK
CLUSTER (MANGOES); BUNCH; BAND; GROUP
KOBOK 1
GROUP OF PEOPLE; FINGER BOWL
KULUK
TRUNCATED CONELIKE HEAD-DRESS
KUPLUK
CAP
LEKUK A
HOLLOW; DENT
LONGGOK
HEAP
LONTOK
PLUMP; SQUAT
LUBUK A
WATER HOLE; DEEP
MANGKUK A
CUP
MONDOK 1
FAT; SQUAT
MONTOK
WELL-BUILT; FAT; PLUMP
ONGGOK
PILE
PELUK A
EMBRACE; FATHOM
PESUK A
HOLE; (BER) (R) FULL OF HOLES
POKOK
TRUNK; ROOT; MAIN; BEGINNING; SUBJECT; REASON; BASE; CAPITAL
PONDOK
COTTAGE; MOSLEM BOARDING SCHOOL
ROKOK
CIGARETTE
ROMPOK
HUT
RUMPUK
HUT
SETAMBUK
GENEALOGICAL REGISTER; ROLL BOOK
SONGKOK
INDONESIAN HAT; FEZLIKE CAP OF VELVET
SOSOK
BUTTONHOLE; NOOSE
SUSUK 1
SMALL PIECE OF GOLD; SURPLUS
TEMBOLOK
CROP; GIZZARD; PAUNCH
TOGOK
STUMP; LAMP
TONGGOK
HEAP
TUMPUK
HEAP; GROUP
UMPUK
HEAP; PILE (E.G. OF STONES)
UNGGUK
HEAP

PROBLEMS ARE OBJECTS & SOLVING IS

CUTTING & INTELLIGENCE IS SHARPNESS//
STUPIDITY IS ROUNDNESS
GOBLOK A
STUPID
IMPORTANCE IS SIZE & PRIDE IS SWELL-
ING
GADUK
ARROGANT; CONCEITED
LANGGUK
PROUD
UMUK
TO BRAG

PARTIAL CURVE: BENT; CROOKED

ANGGUK
A NOD
BELOK
BEND: CURVE
BENGKOK
CROOKED; BENT (E.G. POLE);
SLY; CUNNING
BELENGKOK
TURN; BENT; CURVE
BENGKOK
WITH A GOITER
BENTUK 1
BEND; CURVE; CLASSIFIER
USED FOR CURVED OBJECTS
(E.G. RING: WHEEL)
BONGKOK
HUMPED
BUNGKUK
CROOKED; HUMPED; HUNCHED
(BACK); (MEN) STOOP; (R)
BOW SEVERAL TIMES
CENGKOK
CROOKED
CELENGKOK
(CELENGKANG-_) WINDING;
BENT
DANGUK
TO SIT WITH CHIN IN HANDS
DUDUK
TO SIT DOWN; SITUATION;
SEDIMENT
JONGKOK A
SQUAT; (R) CRINGE BEFORE
S.O.
KELOK
CURVE; TURN; WINDING
KELUK
CURVE; TURN; WINDING (ROAD);
(KELAK-_) CURVES
KEROPOK
HOLLOW; SHRIMP CHIP
KERUMUK
CRUMPLED (PAPER); SLUMP;
SAG
KUDUK
NAPE OF THE NECK
LENGGOK
SWAY
LENGKOK
CURVE; BEND
LEGOK
(LEGAK-_) UNEVEN
LEKUK
(LEKAK-_) BUMPY
LENTUK
FLEXIBLE; BEND
LIUK
BEND; BOW; STOOP TO PICK
UP S.T.; DODGE A BLOW BY
LEANING TO ONE SIDE
MENGGOK
TO TURN; MAKE A TURN
PAUK 1B
HOOK
PEOK B
LAME
PELEKOK
TWISTED
RENYUK
CRUMPLED
RINGKUK
BENT OVER; SHUT UP
RIUK
TWISTED
RONGKOK
WALK STOOPED OVER
RONYOK
CRUMPLED UP
SELUK
CURVE; BEND; TWIST; COMPLI-
CATED; A FEEL FOR
SENDUK
SPOON
SERUDUK
PUSH FROM A CROUCHING POSI-
TION
SURUK A
PLAY HIDE & SEEK; HIDE;
BEND OR KEEP DOWN (HEAD);
CREEP UNDER
TANDUK A
HORNS OF AN ANIMAL; (MEN)
TO BUTT (E.G. GOAT); TO
SHOOT (IN BILLIARDS)
TEKUK
BENT; CRUMPLED; FOLD; BEND
(KNEES); DEFEAT; SURRENDER
TUNDUK
SUBMIT; BOW; OBEY
AT
POJOK
CORNER; NEWSPAPER COLUMN
HAVE
UNDUK
SEA HORSE
USE
SELUDUK A
CRAWL UNDER

CUT; STRIKE
CUT; PIERCE

BACOK
TO CHOP; TO CUT UP
CAMUK
STAB
COTOK B
BILL; BEAK; (MEN) PECK
CUCUK
PIN S.T.; (MEN-KAN) STING;
TICKLE
GARUK
SCRATCH; SCRAPE (E.G. PAN);
EMBEZZLE
GORIK 1A
SLASH; CUT (E.G. THROAT);
SLAUGHTER
JOLOK B
POKE;
INTERROGATE
NYAMUK B
MOSQUITO

PACUK
PECK; BITE
SODOK B
SHOVEL; SPADE; (MEN) TO SHOVEL; SCOOP UP: THRUST; PUSH (E.G. WITH ELBOW)
SUSUK 2B
PIN; NAIL
CAUSED BY
BETOK A
ETCHED
CAPUK
POCKMARKED
TEBUK
CARVED INTO (VS. RELIEF-TYPE SCULPTURE)
TEMBUK
PERFORATED; HOLE; STAB
FOR
CANGKUK A
SHOOT; CUTTING; ELEPHANT'S GOAD
GOLOK
MACHETE
PAUK 1A
HOOK
TANDUK B
HORNS OF AN ANIMAL; (MEN) TO BUTT (E.G. GOAT); TO SHOOT (IN BILLIARDS)
TOHOK A
JAVELIN; RAY (FISH); (MEN) TO STAB
TUSUK B
A PIN; STICK (FOR THRUSTING THROUGH S.T.)
MADE BY
TAKUK
NOTCH; INDENT; JAGGED; (MEN-KAN) FIX; DETERMINE
TELEPUK A
FIGURED DESIGN
INTERPERSONAL RELATIONSHIPS ARE WAYS OF TOUCHING: ATTACKING/FRIGHTENING/BOTHERING IS ROUGHNESS/GRINDING
GERECOK
TO ANNOY

STRIKE ON SURFACE

AMUK A
GO BERSERK; HAVE A FIGHT
ANTUK
TO COLLIDE
BENTOK
HIT AGAINST (E.G. ARM AGAINST WALL)
BENTROK
COLLIDE; BUMP (E.G. CAR AGAINST TREE); BRING INTO CONFLICT
CATUK
TAP ON; PECK AT; (SE) A SPOONFUL
CELEPUK
FALL WITH A THUD; SPLASH (INTO WATER); PLOP
CEMUK 2
(MEN) TO HIT WITH A STICK; TO SHAKE
DEMPOK
TO BUMP AGAINST
DESUK
CROWD; JOSTLE; PUSH; PRESS; URGE
GEBUK 1
BEAT WITH A STICK (E.G. DOG); THUMP; THUD (E.G. FALLEN BODY)
GEPUK 2
(MEN) CRACK (E.G. COCONUT WITH HAMMER); CRUSH (E.G. ICE)
GETOK
KNOCK; HIT; SMOOTH
KEPRUK
TO SMASH
KEROYOK
TO RUSH; MOB; ATTACK (E.G. DOGS A. A BOAR)
KESOMPLOK
HIT; BUMPED INTO; BE BROKE (E.G. IN GAMBLING)
KETOK
KNOCK (E.G. ON DOOR); POUND (E.G. ON GROUND); TAP OUT (A TELEGRAM)
SAMPUK
RUN INTO S.O.; FLY AT
SOMPOK
RUN INTO; MEET UNEXPECTEDLY; (TER) BE TRAPPED
TABOK
SLAP; SPANK
TAPUK
SCAR; POCK-MARK; (MEN) SLAP
TEBOK
HIT HARD
TEPUK
CLAP; SLAP; SPLASH
TOKOK 2
(MEN) TAP; STRIKE; HIT
TUBRUK
COLLIDE; HIT; STRIKE; RUN OVER
TUKUK
BEAT; HAMMER
TUMBUK
COLLIDE; CRASH; FIGHT; SMASH; CRUSH
TUTUK
TO TAP; KNOCK ON
CAUSE
PELATUK
TRIGGER
TIMPUK
THROW S.T. AT S.O.
CAUSED BY
BEKUK
TO BREAK IN TWO; TO SWINDLE; TO ARREST
COPLOK
TO COME LOOSE; BREAK OFF (E.G. TABLE LEG)
KEPUK
DENTED
LEKUK B
HOLLOW; DENT
NGELOTOK
BURST OPEN (FRUIT)
PECOK
DENTED
REMUK
CRUSHED; SMASHED; SHATTERED
RIPUK
BROKEN; DAMAGED

FOR
CAMBUK
A WHIP
SAMBUK
A WHIP
FOR PASSIVE
BEDUK
LARGE DRUM SUCH AS IS USED
AT THE MOSQUE
TOJOK
(- SOJOK) BILLIARDS
WEDUK
INVULNERABLE
MADE BY
ABUK
FINE POWDER
BUBUK 1
POWDER; (MEN) PULVERIZE;
BECOME DUST (E.G. LIME DUE
TO RAIN); GRIND (E.G. COFFEE)
RAKUK
NICK
SERBUK
DUST; POLLEN
MADE BY (AURAL: BE/BE LIKE SOUND
MADE BY)
DEBUK
MAKE A THUD (E.G. A BOOK
ON THE FLOOR)
GEDEBOK 1
SOUND OF HEAVY FOOTSTEPS
GEDEBUK
THROB; BEAT (HEART); THUMP;
THUD; (E.G. FALLEN BODY)
GELATUK A
CHATTER (TEETH)
GELUDUK
THUNDER
GEMELETUK
SHIVER; CHATTER (TEETH)
GEMERETUK
CHATTER (TEETH); RATTLE
(S.T. IN A BOX);
GEMERTUK
CHATTER (TEETH)
GEMERUTUK
CHATTER (TEETH)
GERUBUK
(GERABAK-_) STOMP; THUMP
(FURNITURE;
FOOTSTEPS)
GERUK 1
(_-GERAK) THUNDER
GETUK
(GETAK-_) THE KNOCKING OF
A BUTCHER'S CLEAV-
ER ON A CHOPPING
BLOCK
KETEPUK
CLICK; CLICKETY-CLACK
RECOK
NOISE; UPROAR; FUSS;
EXITEMENT
MAKE (AURAL: MAKE SOUND (LIKE
THAT) MADE BY)
GERUPUK A
TRIP; STUMBLE
USE
GEROPYOK
TO RAID;
TO GIVE CHASE
KEPOK
PUSHED ASIDE
RAMPOK
ROB; PLUNDER; LOOT
WORDS ARE OBJECTS: WORDS ARE WEAP-
ONS
KUTUK
CURSE

DEGENERATE: UNGRACEFUL; UNPLEASANT
DEGENERATE MOTION: UNGRACEFUL
---AMBERUK
COLLAPSE; BE DESTROYED
AMUK B
HAVE A FIGHT; GO BERSERK
CECOK
QUARREL; FIGHT
ENCOK A
STIFF; RHEUMATISM; GOUT
GELOGOK 2
SPILL LARGE AMOUNTS OF
LIQUID
JELEPOK A
TO FALL
KEKOK
CLUMSY
KEOK A
DEFEATED (E.G. IN WRESTLING)
KIKUK
CLUMSY; AWKWARD
MABUK B
DRUNK; BE CRAZY ABOUT,
(MEN-KAN) INTOXICATING
MOGOK
TO STALL; FAIL; STOP; BREAK
DOWN (E.G. CAR); TO STRIKE
(I.E. STOP WORKING; E.G.
LABORERS)
PEOK A
LAME
SARUK 2A
(TER) (R) TOTTER; DILAPI-
DATED
TEPOK
LAME
CAUSE
PELECOK
(TER) SPRAINED
THOUGHTS/ATTITUDES/EMOTIONS/SENSA-
TIONS ARE MOTIONS: CORRECT/ORDERLY
THINKING/ACTING IS CONTROLLED/LIMIT-
ED/CONCENTRATED/SMALL MOVEMENTS//
INCORRECT/DISORDERLY THINKING/ACTING
IS UNCONTROLLED/UNLIMITED/GROSS MOVE-
MENTS (E.G: SLIPPING)
BENGUK
BENGUK
ANGRY; DOWNHEARTED
GOBLOK B
STUPID
KECAMUK
TO RAGE
NYANYUK
CHILDISH; DOTING; DULL
OLOK
(R) CARICATURE; RIDICULE
RAJUK
GRUMBLE; COMPLAIN; (MEN-I)
REBUKE; REPRIMAND

DEGENERATE STATE; UNPLEASANT IN AP-
PEARANCE
DECAYED; WORN OUT
BOBROK
DILAPIDATED; ROTTEN

BONJOK
SQUISHY (AS A ROTTEN FRUIT)
BONYOK
SOFT CONSISTENCY AS OF OVER-RIPE FRUIT
BURUK
OLD; ROTTEN; BAD; FOUL
BUSUK
PUTRID; DECAY; LOW
GABUK
EMPTY (RICE KERNELS); STERILE; INCAPABLE OF CON-CEPTION
LAPUK
MOLDY; ROTTEN; WEAK
LEPUK
MOLDY; PUTRIFIED; MILDEWED; ROTTEN (WOOD); WEAK (VIEW-POINT)
PUPUK
MANURE; FERTILIZER
RABUK
MANURE; TINDERWOOD; FUNGUS
RERUNTUK
WRECKAGE; DEBRIS; RUINS
RONGSOK
DAMAGED; WORN-OUT
ROSOK
USED UP; WORN-OUT
TEPOK
WORN-OUT; RUN-DOWN

DIRTY
CECUNGUK
COCKROACH; SPY; DETECTIVE
JEBLOK
MUD
JOROK
SLOVENLY; DIRTY
KEPUYUK
COCKROACH
KOYOK
STRAY DOG
LULUK
MUD
MEDOK
POROUS; DIRTY; DONE (FOOD)
RANDUK 1
HAIRY

DISEASED
BODOK
TYPE OF LEPROSY
BOROK
ULCER; BAD
BUDUK
COVERED WITH SORES
CADOK
NEARSIGHTED

ENTER; PIERCE

ANCUK
TO COPULATE
BOBOK 2
INSERT (E.G. ELECTRIC ROD IN WALL); PIERCE; BORE THROUGH
BUBUK 2
WOODWORM
COCOK 2
PIN; SKEWER; (MEN) TO PIN; TO PRICK; PUNCTURE (E.G. TIRE); STICK INTO; (PEN) ELECTRIC LIGHT PLUG
COTOK A
BILL; BEAK; (MEN) PECK
GOROK 1B
SLAUGHTER
JOLOK A
TO POKE; TO INTERROGATE
MASUK
TO ENTER; TO GO DOWN; TO BE PRESENT; TO BE INCLUDED
NYAMUK A
MOSQUITO
PATUK A
PECK; BITE
PURUK
(TER) TO SINK AWAY (E.G. SUN)
RANDUK 2
WADE
RASUK 2
(MEN) ENTER (JINN INTO A BODY; IDEA INTO O.'S THINKING); (MEN-I) INVADE; CAPTURE (AN IDEA C. THE PEOPLE)
REGUK
A SLUG; A DRINK
SEROK
TRIBUTARY OF RIVER; BAY
SEBUK
INFILTRATE; PENETRATE; ENTER INTO A CONVERSATION
SELUDUK B
CRAWL UNDER

CAUSE
CAPELOK
TO SNAP UP; TO SWALLOW
CEBOK
BAMBOO WATER DIPPER; CLEAN O.S. WITH WATER AFTER DEFE-CATING
CEDOK
SCOOP UP (E.G. SAND); DIP UP (LIQUIDS)
CEGUK
SWALLOW; GULP
CEROCOK
FUNNEL
CIBUK
SCOOP; DIP
CIDUK
SCOOP; DIP
GELOGOK 3
GULP DOWN IN BIG SWALLOWS (E.G. COFFEE)
GOGOK
GULPING (DRINKS)
KEDUK A
SCOOP (E.G. OF RICE); (MEN) TO SCOOP (E.G. EARTH); TO NAB S.O.; EXPLOIT
KEMARUK
RAVENOUS; GREEDY
POLOK
SWALLOW; BOLT DOWN
SAUK
DIP UP; SCOOP UP; LASSO; (AN) BUCKET; SCOOP; NET
SOGOK
BRIBE; STAB
SOROK
BRIBE; STAB

TEGUK
SWALLOW; GULP
CAUSED BY
BETOK B
ETCHED
GEROHOK A
HAVE HOLES (WALLS); HAVE CAVITIES (TEETH); HOLLOW
FOR
CANGKUK B
SHOOT; CUTTING; ELEPHANT'S GOAD
CETOK
TROWEL
CEKUK
MEDICINE GIVEN FORCIBLY
PATOK
POLE
SENGGERUK
SNUFF
SODOK A
SHOVEL; SPADE; (MEN) TO SHOVEL; SCOOP UP; THRUST; PUSH (E.G. WITH ELBOW)
SUSUK 2A
PIN; NAIL
TOHOK B
JAVELIN; RAY (FISH); (MEN) TO STAB
TUSUK A
A PIN; STICK
UDUK
COOKED RICE
FOR PASSIVE
BIDUK
SMALL CRAFT; K.O. CANOE
EPOK
BAG TO HOLD BETEL-NUT CHEWING INGREDIENTS
GEMBOK
PADLOCK
GEROBOK 1
BAMBOO CUPBOARD FOR STORAGE OF FOOD
JELUK
DEEP (PLATE OR CUP)
KEMBOK
FINGER BOWL
KOBOK 2B
FINGER BOWL
LUBUK B
WATER HOLE; DEEP
MANGKUK B
CUP
NONOK
FEMALE SEX ORGAN
PERIUK
BOILER
POPOK 1
DIAPER
SABUK
LOINCLOTH; BELT; SEAT BELT
SENDOK
SPOON
SENDUK
SPOON
TANGGUK
SMALL FISH NET
WADUK
STOMACH; RUMEN
FOR: CAUSE NOT: COVER; CLOSE
PELUPUK
COVER; WRAPPER; (_ MATA)
EYELID
TAMPUK 1
CALYX (PLANTS); COVER; LID
TEMBOK
WALL; LAYER OF WAX USED IN BATIKING
MADE BY
CARUK
HOLE; CLEFT; CRANNY; NOOK; INCISION
CERUK
HOLE; CRANNY; INCISION
KOROK
AN EXCAVATION
PESUK B
HOLE; (BER) (R) FULL OF HOLES
USE
LAMBUK
DIG FROM THE GROUND
SURUK B
PLAY HIDE & SEEK; HIDE; BEND OR KEEP DOWN (HEAD); CREEP UNDER
URUK
BURY; DIG OUT OF THE EARTH; FILL IN (E.G. A FIELD)
SITUATIONS ARE LOCATIONS
SELETUK
INTERRUPT S.O.
SITUATIONS ARE LOCATIONS: STATES OF CONSCIOUSNESS ARE LOCATIONS
CAUSE
SULUK
MYSTICISM; RECITATION OF A WAYANG NARRATOR; (BER) TO RETREAT FROM THE WORLD
THE STATE IS THE PROCESS (SHAPE IS MOTION)
TELUK
BAY; GULF

HARSH SOUND (LIKE THAT MADE BY FRICTION)

BATUK
COUGH
GEROSOK
SHUFFLING; CREAKING SOUNDS
GERUK 2
(_-GERAK) SOUND OF TABLES SCRAPING ACROSS THE FLOOR
KAOK
TO CACKLE; TO YELL AND SHOUT
KEOK 2
CACKLE (CHICKENS)
KERIUK
TO CROW
KERUK
(KERAK-_) CRACK
KOKOK
CROWING
KUKUK
TO CACKLE
KUKURUYUK
COCK-A-DOODLE-DO
KURUYUK
TO CROW
PENYOK
THE SCREAMING SOUND MADE BY A PLANE IN A DIVE

REOK
TO CACKLE
ROTOK
GRUMBLE; COMPLAIN
RUTUK
GRUMBLE
SENGGUK
DOZE; HICCUP
SENGUK
SNIFF
SIUK
GROAN; MOAN

MAKE
BERUK
MONKEY
GAOK
RAVEN
JAMPUK
OWL
KEROK
SCRAPE; TO CURRY OR RUB DOWN (A HORSE)
KEROSOK 1
DRIED BANANA LEAVES; RUSTLE; PEEL (SKIN)
KERUK
SCRAPE; TO CURRY OR RUB DOWN (A HORSE); DREDGE
KERUPUK
CRISP-FRIED CHIPS OF FLOUR
KETUPUK
AN OWL
KODOK
FROG; FROGLEG
KUNYUK
MONKEY

LONG/TALL OBJECT (ATTACHED TO/STICKING INTO/OUT OF SOME OTHER OBJECT)

BALOK
BEAM OF WOOD; EPAULET
CANGKUK C
SHOOT; CUTTING; ELEPHANT'S GOAD
COLOK
SMALL TORCH; PIECE OF CLOTH DIPPED IN OIL AND USED AS A LIGHT; WICK; FUSE
CONGGOK
ERECT S.T.
CONGOK
BE UPRIGHT; ERECT
GEDEBOK 2B
TRUNK OF A BANANA TREE
MONGKOK
TO STICK OUT; TO TOWER ABOVE
PUCUK
TOP OF A LEAF; SPROUT; SHOOT; CLASSIFIER FOR RIFLES; ETC. A LEAF
RASUK 1
CROSSBAR; CROSSBEAM; (_ KERETA) AXLETREE
RUSUK
SIDE; MARGIN
TAJUK 1
HEAD ORNAMENT OF FLOWERS; OUTBOARD PROJECTION ON SMALL CRAFT; PROTRUDE; PROMINENT
TARUK
SPROUT
TELUNJUK
INDEX FINGER
TENGKUK
NECK; NAPE OF NECK; BUNCH (OF BANANAS); STALK OF RICE
TUNJUK
INDEX FINGER; (MEN) POINT TOWARD; INDICATE; SHOW
UFUK
HORIZON
UNJUK
HOLD OUT; EXTEND; RAISE (ONE'S HAND); PRESENT; HAND OVER; PASS; (MEN-KAN) INDICATE; POINT OUT; POINT AT; SHOW
USUK
RAFTER

HAVE
RANGKOK
HORNBILL

USE
RODOK
THRUST UPWARD; STAB; PICK ONE'S TEETH; STIR (A FIRE); RUN WITH NECK OUTSTRETCHED (E.G. OSTRICH); DASH IN A HURRY

MIXED UP; STIRRED

ADUK
TO STIR; TO BEAT BATTER; TO MIX
BOTOK
DISH MADE OF COCONUT WITH FISH
GELOGOK 1
BOIL; SEETHE
GEROBOK 2
BUBBLING (E.G. BOILING WATER)
GEROCOK
FOAM; RUSH (WATER)
GODOK
TO BOIL
KOCOK
TO SHAKE; TO SHUFFLE; TO INCITE; TO MASTURBATE
KOPYOK
TO SHAKE; TO GAMBLE
PINCUK
FRUIT SALAD
SOBOK
ALLOY

FOR
LAUK
SIDE DISH FOR RICE; (_PAUK) A VARIETY OF SIDE DISHES
PAUK 2
(LAUK_) A VARIETY OF SIDEDISHES

THE MIND/SOUL IS A FLUID & ORDER IS SETTLING//DISORDER IS STIRRING

BOBOK 1
TO SLEEP; (NINA-_) LULLABY
CEKCOK
QUARREL

HIRUK
COMMOTION; UPROAR; TUMULT; DIN; HUBBUB; (MEN) MAKE NOISE
KANTUK
SLEEPINESS
LENGUK
DREAM; MUSE
LONGOK
STARE; BE IN A FOG
MABUK A
DRUNK; BE CRAZY ABOUT; INTOXICATING
NGANTUK
BE SLEEPY
SIBUK
BUSY; OCCUPIED; (KE-AN) STIR; BUSTLE; ACTIVITY; (MEN) TO SPY ON S.O.; (MEN-KAN) STIR; INCITE; OCCUPY O.S. WITH

UNG
CAVITY
CONTAINER; CARRIER

CAMBUNG
LARGE BASIN; TUREEN
GANDUNG
RAFTLIKE CONSTRUCTION ATTACHED TO BOAT; USED AS OUTRIGGER OR FOR CARGO SPACE; (AN) FALSE
GAYUNG 1
WATER DIPPER
JEGUNG
PLACE ON A SHIP FOR THE STORAGE OF RIGGING
KANTUNG
POCKET; BAG
KARUNG
BAG
KERUNTUNG
A PIGGY BANK (MADE OF A BAMBOO CYLINDER; TRAY
LESUNG
RICE MORTAR
TUNTUNG 2
SMALL BOX
MAKE
BENDUNG
DIKE; DAM UP (A RIVER); CHECK (E.G. AN ENEMY ATTACK)
USE
TEPUNG
FLOUR; POWDER; (MEN) POUND INTO FLOUR

CONVEX SHAPE: BUMP; SWELL

BUSUNG 1
BLOATED; DISTENDED (E.G. BELLY); BULGING; PACKED (E.G. POCKETS); INFLATE (E.G. A TIRE); (_DADA) PROUD
CEMBUNG
CHUBBY; CONVEX
GELEMBUNG A
SWOLLEN; INFLATED; BUBBLE; BALLOON
GELEMBUNG B
BUBBLE; BALLOON; SWOLLEN; INFLATED
GEMBUNG
SWOLLEN; STUFFED; FILLED; PUFFED
KEMBUNG
PUFFED UP; BLOW UP (E.G. BALLOON)
LEMBUNG
INFLATED; SWOLLEN; BLOWN UP (E.G. BUBBLE; BALLOON); (_DADA) BRAG
LENDŪNG
HAVE A CONCAVE SHAPE
TERUNG
EGGPLANT
TUNJUNG
LOTUS

COVER; WRAPPER

BEDUNG
DIAPER
JERUBUNG
AWNING
KEKUDUNG
SCARF USED AS HEAD COVERING
KELUBUNG
COVER
KELUMBUNG
A COVER
KERUDUNG
VEIL
LINDUNG
SHELTER; HIDE; PROTECT
MANCUNG 2
DRY SHEATH OF A COCONUT
NAUNG
SHADOW; SHELTER
PAYUNG
UMBRELLA; PARACHUTE
SARUNG
SARONG; SHEATH; WRAPPER; HOLSTER
SELUBUNG
COVER; WRAPPER; ENVELOPE
SUDUNG
HUT; SHELTER FOR FIELD GUARDS
TELEKUNG
VEIL OR HEAD COVERING (FOR PRAYERS)
TEMPURUNG
PART OF A COCONUT SHELL; BODY (OF VIOLIN); (_LUTUT) KNEECAP
TUDUNG
VEIL; SHADE; SUN HAT
UNDUNG
VEIL THROWN OVER THE HEAD

ELONGATED CAVITY

BERUMBUNG A
TUBULAR
BUMBUNG 1
BAMBOO CYLINDER; TUBING
KECUBUNG A
CONICAL IN SHAPE; DATURA PLANT
MUNCUNG A
SNOUT
RANGKUNG 2
(AN) THROAT
RUNJUNG A
CONICAL

TABUNG
CYLINDRICAL BOX MADE OF BAMBOO; TUBE; MONEY BOX; PIPE (E.G. FOR OPIUM); SAVE (MONEY)

HAVE PROPERTY OF CAVITY: EMPTY

CAUSE
TUNTUNG 3
TO EMPTY
THE MIND IS A CONTAINER
CENUNG
PENSIVE; MUSING; FLABBER-GASTED; DUMFOUNDED
LENGUNG
DOZE; MUSE; DAYDREAM
LINGLUNG
STUNNED; ABSENTMINDED
MENGUNG
MUSE; PONDER; MEDITATE
MENUNG
MUSE; PONDER; MEDITATE
PUSUNG
DREAMER; DULLARD
RENUNG
MUSE; MEDITATE; PONDER; GAZE; STARE AT; DAYDREAM
EXPECTATIONS/DESIRES ARE CONTAIN-ERS
URUNG
FAILED; UNSUCCESSFUL; MISFIRE; NOT TAKE PLACE

ONE-DIMENSIONAL: GAP

BENDERUNG
EMPTY SPACE BETWEEN TWO BUILDINGS
HAVE
MAMPUNG
POROUS
PASUNG
PRISONER'S STOCKS
RANGGUNG
WITH THE LEGS APART

THREE-DIMENSIONAL CAVITY

CAUNG
SUNKEN
CEKUNG
SUNKEN; CONCAVE
CENGKUNG
HOLLOW; DIMPLE
HIDUNG
NOSE
JANTUNG
HEART
KANDUNG
UTERUS
KEDUNG
EDDY; WHIRLPOOL; CENTER OF INFORMATION
KELUNG
BENT; HOLLOW
KEMPUNG
SUNKEN
KERUNG
CONCAVE; HOLLOW; HOLLOWED OUT (SPOON; BOWL)
KETIPUNG B
SMALL HAND DRUM
KURUNG
CAGE; PRISON; BRACKET; CABIN
LAMBUNG
STOMACH; SIDE
LEKUNG
HOLLOW
LUMBUNG
RICE BARN
PALUNG
POOL; TROUGH; RIVER BED
RELUNG
NICHE
SAUNG
CAVE
TANGLUNG
PAPER LANTERN
WUWUNG
CEILING; HOUSE RIDGE

AT
BUNDUNG
LIVER ROT IN CATTLE
RESTUNG
SYPHILITIC ULCERATION OF THE NOSE
HAVE
ANGKLUNG A
MUSICAL INSTRUMENT MADE OF BAMBOO
KANGKUNG 1
LARGE FROG
KATUNG
TORTOISE

TWO-DIMENSIONAL: ENCLOSURE/CURVE

BENGKUNG
BENT; CROOKED; GIRDLE BAND FOR WOMEN WORN AFTER GIVING BIRTH
KEPUNG
SIT/STAND AROUND S.T./S.O.; SURROUND; ENCIRCLE
KUWUNG
RAINBOW
LENGKUNG
ARC
LIMBUNG
INNER HARBOR; DOCK
LINGKUNG
CIRCLE; PERIMETER
TIKUNG
CURVE; BEND TOWARD LEFT/ RIGHT

CUT

DABUNG
TO FILE TEETH
TUNTUNG 1
CUT INTO TINY PIECES
CAUSED BY
BUKUNG
TAILLESS
BUNTUNG A
USE OF SOMETHING LOPPED OFF; MISFORTUNE
CAMPUNG A
LOPPED OFF; CLIPPED
GUNTUNG
BLUNT; SHORT (E.G. SHORT-SLEEVED SHIRT)
KUDUNG
CRIPPLED; (MEN) CUT OFF; CHOP OFF (E.G. HAND; HEAD); MAIM; MUTILATE

KUTUNG
CUT OFF; HACKED OFF; AMPUTATED (LIMBS)
PUNTUNG A
BLUNT; BUTT (CIGARETTE); STUB; STUMP; MAIMED; CRIPPLED; MUTILATED
RAMPUNG
FINISHED; PIERCED

FOR

BELIUNG
HATCHET; PICKAXE
CANDUNG
MEAT CLEAVER
LUNCUNG B
POINTED; TAPERING
RANCUNG
SHARP
SIUNG
CANINE TOOTH; TUSK; A SLICE
TUNTUNG 4A
POINT (E.G. OF NEEDLE)
WADUNG
AX

EXTENDED; LONG

ACUNG
HOLD UP ONE'S HAND; POINTING (E.G. A RIFLE)
ANJUNG
EXTENSION; ANNEX; HOLD UP (E.G. BABY); PRAISE
BALUNG 1
BONE
BENGKARUNG
SCALY LIZARD
BERUMBUNG B
TUBULAR
BETUNG
LARGE BAMBOO TREE
BUBUNG
RIDGE (OF HOUSE); RIDGEPOLE
BUMBUNG 2
(AN) RIDGEPOLE; RIDGE OF ROOF
BUNTUNG B
USED OF SOMETHING LOPPED OFF; MISFORTUNE
BURUNG
BIRD; EUPHEMISM FOR MALE ORGAN
BUYUNG 1
NARROW-NECKED
CAMPUNG B
LOPPED OFF; CLIPPED
CAPUNG
DRAGONFLY
CENDERUNG
SLOPING; LEANING (E.G. A POLE); INCLINED (TO DO S.T.)
DAYUNG
OAR; FIN
DUYUNG 1
MANATEE
GASUNG
SANDBAR
JAGUNG
CORN
JANGKUNG
HERON; TALL
JELUTUNG
RUBBER TREE
JERUNG
LARGE SHARK
KECUBUNG B
CONICAL IN SHAPE; DATURA PLANT
KUNTUNG A
PIGTAIL
LANDUNG
LONG AND LANKY
LUNCUNG A
POINTED; TAPERING
MANCUNG 1
SHARP; POINTED (NOSE)
MANJUNG
LARGE TORCH USED DURING FISHING
MUNCUNG B
SNOUT
NIBUNG
A PALM
PANCUNG
TRAIN OF A DRESS; ANGULAR; SHIRTTAIL
PATUNG
IMAGE; SCULPTURE; STATUE
PENTUNG
CLUB
PUCUNG
HERON
PUNGGUNG
BACK (I.E. PART OF BODY)
PUNTUNG B
BLUNT; BUTT (CIGARETTE); STUB; STUMP; MAIMED; CRIPPLED; MUTILATED
RABUNG
RIDGE OF A HOUSE
REBUNG
BAMBOO SHOOT
RUNJUNG B
CONICAL
RUYUNG
HARDWOOD PORTION OF PALM TRUNK
SALUNG A
FLUTE
SEMENANJUNG
PENINSULA
SENGGULUNG
CENTIPEDE
SIGUNG
POLECAT
TANJUNG
CAPE; PROMONTORY
TEMBUNG
CUDGEL

BELONGING TO

TUNTUNG 4B
POINT (E.G. OF NEEDLE)
UJUNG
END (E.G. OF ROAD): TIP (E.G. OF NOSE; FINGER); POINT; TOP; (MEN) SHARPEN; INTENSIFY

HAVE

KAKUNG
MALE

USE

PANGKUNG
HIT WITH A CLUB

HIGH

APUNG
TO FLOAT; FLOATING

BARUNG
(R) COTTAGE; HUT; STALL; STAND; TEMPORARY DWELLING
BUSUNG 2
ON A HIGH ELEVATION (LAND)
DUYUNG 2
HOVER
GEDUNG
BUILDING
GUNUNG
MOUNTAIN
JUNJUNG
CARRY ON THE HEAD; RESPECT DEEPLY; (AN) MASTER; LORD; POLE FOR CLIMBING PLANTS
KAPUNG
FLOAT
LAMPUNG
FLOAT; A FLOAT; BUOY
PANGGUNG
PLATFORM; SCAFFOLDING; THEATER
RAPUNG
FLOAT
SULUNG
OLDEST CHILD
TELAMPUNG
RAFT; FLOAT
WARUNG
SMALL SHOP; STALL
CAUSE
AMBUNG
TOSS; THROW UP (BABY; BALL); (R) TOSS UP AND DOWN; PRAISE; FLATTER
ANGGUNG
LIFT S.T.
DUKUNG
TO CARRY ON THE BACK OR HIP; TO SUPPORT
USUNG
CARRY ON THE SHOULDERS
IMPORTANCE IS UP//LACK OF IMPORTANCE IS DOWN: HONOR IS ALTITUDE
AGUNG
IMPRESSIVE; GLORIOUS; NOBLE
ANDUNG
GRANDMOTHER
TEMENGGUNG
TITLE OF HIGH ADMINISTRATIVE OFFICIAL
ULUNG
EXCELLENT; SUPERIOR; CAPABLE
CAUSE
SANJUNG
(MEN-KAN) TO FLATTER; TO APPEASE

SOUND WITH EXTENDED ENVELOPE
- -

CELEMPUNG
PLUNGE; PLOP; SPLASH (INTO WATER)
CEMPLUNG
TO PLUNGE
DADUNG
TO SING TO SLEEP
DENGUNG
DRONE (PLANE); WAIL (SIREN); REVERBERATE; EMIT A LOUD SOUND (TIGER'S ROAR)
GARUNG A
GROWL
GAUNG
ECHO
GERUNG
ROAR (LION); TRUMPET (ELEPHANT); WAIL
HIUNG
SCREECH
KABUNG
TO MOURN
KECIMPUNG
TO SPLASH
KEDEMPUNG
A WORD IMITATING THE SOUND OF FALLING IN THE WATER
KERENCUNG
TINKLE; JINGLE
KERUNG
(KERANG-_) CLATTER (E.G. DISHES)
KETIBUNG
THE SOUND OF SPLASHING
KETIMPUNG
SPLASHING IN THE WATER
LANTUNG 1
EXPLODE; CONFUSION OF EXPLODING SOUNDS
LAUNG
A LOUD VOICE; LOUD SOUND; (MEN) YELL LOUDLY
RAUNG
ROAR
SENANDUNG
HUM
MAKE
ANGKLUNG B
SUNDANESE MUSICAL INSTRUMENT
KETIPUNG A
SMALL HAND DRUM
MANDUNG
ROOSTER
SALUNG B
FLUTE

TOGETHER
COHERING

JABUNG
RESIN
LEMPUNG
CLAY; SOFT AND LIGHT
MAJUNG
PUTTY
PULUNG
PELLET
CONCENTRATED

CANGKUNG
SQUAT
GEBUNG
BUNDLE; BOLT OF CLOTH
GELUNG B
KNOT (OF HAIR); COIL (ROPE)
RANGKUNG 1
SQUAT DOWN; CROUCH
TINGGUNG
SQUAT
CAUSE
GULUNG
ROLL (ROCK; SLEEVES; CIGARETTE; BUFFALO IN MUD); WIND (THREAD); REEL (LINE)

CONNECTED

HUBUNG
CONNECTED; RELATED; DUE TO; CONTACT; GET IN TOUCH WITH; COMMUNICATION
KALUNG
NECKLACE
SAMBUNG
CONTINUED; PROLONGED; CONNECTED; JOINED (E.G. ROPES)
CAUSE
RIMPUNG
BIND THE ARMS AND LEGS
TAMPUNG
PATCH; MEND; FIX (E.G. A FLOOR); CATCH (E.G. RAIN WATER); INTERCEPT (LETTERS); RECEIVE
USE
ANTUNG
HANGING HOLDER FOR EARTHEN JUGS
GANTUNG
TO HANG; TO DEPEND

CONTACTING

KESANDUNG
HIT AGAINST; BUMP (E G. HEAD AGAINST WALL)
SINGGUNG
TOUCH; BE ABOUT; OFFEND
SINTUNG
TOUCH WITH THE ELBOW
INTERPERSONAL RELATIONSHIPS ARE WAYS OF TOUCHING
RANDUNG
VIOLATE; STEP ON; INFRINGE
RUNDUNG
AFFLICT; PESTER (E.G. BAD LUCK AFFLICTS HIM)
TAMBUNG
RUDE; IMPERTINENT

CONTIGUOUS

BANDUNG
PAIR; SET; DUO; TWIN
CENTUNG
LOCK OF HAIR; TUFT
GABUNG
BUNCH; CLUSTER
HITUNG
TO COUNT; ARITHMETIC
KAMPUNG
VILLAGE; QUARTER (OF CITY); TOGETHER; GATHER
KERUBUNG
SWARM (PEOPLE OVER A FIELD); CROWD (E.G. PEOPLE UP TO A TICKET OFFICE)
KUNCUNG
FORELOCK; TUFT
KUNJUNG
PAY A CALL; VISIT; SEE; ATTEND (E.G. A CONFERENCE)
KUNTUNG B
PIGTAIL (SAID OF CHINESE)
RUBUNG
TO FLOW TOGETHER IN LARGE QUANTITIES
TARUNG
DISPUTE; FIGHT; RISK; (TER) STUMBLE; BUMP
UNJUNG
PAY A CALL; VISIT; ATTEND
DESIRE/LOVE IS ATTRACTION & ATTRACTION IS (POTENTIAL) TOGETHERNESS
GANDRUNG
ENAMORED; IN LOVE (E.G. WITH A GIRL)

UP
IN//OUT
IN
GO IN: ENTER; PENETRATE

RUYUP 2
BE SETTING (SUN)
SELU(N)DUP
SNEAK IN; SMUGGLE
SELUDUP
DUCK INTO; SMUGGLE; INFILTRATE
SELULUP
DIVE; PLUNGE
SELUSUP
PENETRATE; INFILTRATE; SLIP AWAY; DISAPPEAR
SINGKUP
SHOVEL
CAUSE
CELUP
DYE; DIP; IMMERSE
SPIRIT POSSESSION IS ENTERING
SURUP 2
(KE-AN) POSSESSED BY A SPIRIT
GO IN: PIERCE
FOR
ANGKUP 1
TWEEZERS; OPEN & CLOSE
CERUCUP 2
POINTED

TAKE IN: BREATHE
GUGUP
PANICKY; EXCITED
HIDUP
TO BE ALIVE; TO THRIVE; LIFE; TO RUN; TO OPERATE
HIRUP
SIP; SUCK; INHALE (E.G. AIR)

TAKE IN: CONTAIN: HOLD; CATCH
CAKUP
CATCH; GRASP; SCOOP; LADLE OUT
CEKUP
SEIZE WITH THE HAND
RAUP
SCOOP UP WATER WITH THE HANDS
SERKUP
SEIZE BY COVERING WITH THE HAND
TERKUP
FALL ON S.T.
URUP
BARTER; EXCHANGE; CHANGE MONEY

TAKE IN; EAT
CUCUP
KISS; SUCK ON
KECUP
KISS
KESUP
SUCK
KUCUP
KISS

OUT; GIVE OUT; EMIT

GELUP
FALL OUT (TEETH)
LETUP
EXPLODE; BURST (E.G. BALLOON
BY PIN); BANG; CRACK (RIFLE)
MURUP
TO FLAME; FLARE UP
RECUP
TO BUD
TIUP
FAN; BLOWING
UKUP
INCENSE; SCENT
FOR
CERUCUP 1
CHIMNEY FUNNEL
FOR: CAUSE NOT: COVER; CLOSE
ANGKUP 2
OPEN & CLOSE; VALVE
BAKUP
RED; SWOLLEN (EYES)
KATUP
VALVE OF A MACHINE
KETUP
CLOSE TIGHTLY (FLOWERS;
DOOR; BOOK; MOUTH: VALVE)
KULUP A
FORESKIN; APPELLATION FOR
SMALL BOYS
KUNCUP
BUD; CLOSED
LINGKUP
CLOSED
LITUP
COVERED COMPLETELY
RANGKUP 1
COVER; EMBRACE
RUNGKUP
FOLDED UP (E.G. A SCREEN);
COVER UP; SPREAD OVER;
COVER (E.G. TREE C. HOUSE)
RUYUP 1
HEAVY-EYED
SUNGKUP
A COVER FOR SOMETHING
TANGKUP
CLOSE (E.G. DOOR); FOLD
OVER; FALL HEADLONG
TUTUP
CLOSED; COVER; COMPLETE
HEARING IS SEEING: SOUNDS ARE SUB-
STANCES
DERUP
(_-DERAP) SOUND OF MANY
FOOTSTEPS
GEMELETUP
CHATTER(TEETH)
GEMERETUP
CHATTER(TEETH)
GERUTUP
SOUND OF RAPID SEQUENCE OF
EXPLOSIONS
LEKUP
(_-LEKAP) THE SOUND OF
CREAKING JOINTS
FOR: CAUSE NOT: COVER; CLOSE
REDUP
OVERCAST; MUFFLED
SAYUP
BLURRED; SCARCELY; FAINTLY
HEARD

UR
EXTENDED; LONG
EXTENDED ONE-DIMENSIONAL: LONG

BAGUR
OVERSIZED (PERSON; ANIMAL)
BUSUR 1
ARCH; ARC; ARCHER'S BOW
JENGGUR
(JENGAR-_) OVERGROWN;
EXCEPTIONALLY
BIG FOR ONE'S
AGE
JUNGUR
SNOUT; BEAK; MUZZLE
KETUR 1
CUSPIDOR
KUJUR 1
JAVELIN
LAJUR A
ROW (E.G. OF HOUSES); STRIP
(OF CLOTH); LANE
MUNGKUR
STRETCHER
PANGKUR
PICKAX; MATTOCK
SAMPUR
SASH
SELUMUR
CASTOFF SNAKESKIN
SULUR 2
STAMEN; SHOOTS
SUSUR
EDGE; FRINGE (OF PILLOW;
BEACH; CITY); MARGIN; QUID
(OF TOBACCO)
TIME IS SPACE
LEMBUR
OVERTIME
EXTENDED; STRAIGHT

ANJUR
STICK OUT; PROTUDE; MOVE
ONWARD (TOWARD S.T.); (MEN-
KAN) PROPOSE; PUT FORWARD;
EXTEND (E.G. ARM OUT OF
WINDOW)
BELUNJUR
STRETCHED OUT (LEGS)
BUJUR 1
LENGTH; LENGTHWISE; STRAIGHT;
STRETCH OUT
GENJUR
STIFF (HAIR)
JULUR
STICK OUT (E.G. TONGUE)
KEJUR
STIFF; BRISTLING (HAIR;
FIBER)
KUJUR 2
STIFF; RIGID; (SE) OVER THE
WHOLE BODY

LANJUR
STRETCHED; DRAGGED OUT; PROTRACTED; (TE) RASH; EXCESSIVE; GONE TOO FAR
LUNJUR
STRETCHED OUT
MUJUR
STRAIGHT; LUCK; LUCKY
SULUR 1
SPIRALING UPWARD (PLANTS); CLIMB; CREEP; CRAWL (E.G. IVY)
SUMBUR
PROTRUDE; EMERGE; EXTEND ONE'S HAND; HANG OUT (FLAG); STICK OUT (TONGUE)
SUNGKUR
SPADE; LOWER THE HEAD (E.G. A CARABAO; BEFORE CHARGING)
UNJUR
EXTENDED; STRETCHED OUT (BODY: LEGS)

CORRECT THINKING/ACTING/SPEAKING IS A STRAIGHT LINE//INCORRECT THINKING/ACTING/SPEAKING IS A CROOKED LINE: HONESTY IS A STRAIGHT LINE//DISHONESTY IS A CROOKED LINE

JUJUR
HONEST
LUHUR
NOBLE

OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH

BUJUR 2
STROKE OF LUCK

CAUSE
MANJUR
EFFICACIOUS; STRONG; POWERFUL

FLOW; BE A FLUID

FLOW; BE A FLUID

BARBUR
TO SPLASH; TO WASTE
BUBUR
PORRIDGE
CABUR 1
SPLASH; JUMP IN THE WATER
CEBUR
(CEBAR-_) TO SPLASH
CUCUR
A FLOW; A TRICKLE; A SWEET AND FRIED CAKE; BOWSPRIT; POUR; DROP; FLOW; STREAM; GUSH; DRAIN
DANUR
LIQUID EMITTED BY PUTREFYING
DEBUR
WITH A BIG SPLASH; BEAT (WAVES; HEART); ROAR (WAVES)
DECUR
TO SPURT
DESUR
SIZZLE
GEMBUR 2
LOOSE (SOIL)
JEMUR
DRY IN THE SUN
KAPUR
LIME; CALCIUM
KUCUR
TO GUSH
LIUR
SALIVA; PHLEGM
LULUR
TO SWALLOW
LUMUR
SOILED; STAINED (E.G. FLOOR; WITH BLOOD)
PANCUR
GUSH; SPOUT; SPRAY; SPROUT; (AN) SHOWER; JET; SPRAY; TAP
PUPUR
FACE POWDER
SEMBUR 1
SPITTLE
SIMBUR
SPLASH UP ON (E.G. WAVES ON BEACH); WRAPPED IN (E.G. IN FOG);
SIUR 2
BLOW (E.G. WIND); BUZZ

AT
BINTUR
TRAP FOR CRABS
GEDEBUR
PLOP (E.G. ROCK IN WATER)
LEBUR
DISSOLVED; MELTED; DESTROYED; FUSED

CAUSE
PELUNTUR
LAXATIVE

CAUSE BY
LUNCUR
SLIDE DOWN INTO; GLIDE AWAY; LAUNCH; SLIDE; GLIDE
SELUSUR
SLIDE (E.G. DOWN A BANISTER)

FOR
ALUR
GULLY; CHANNEL; GROOVE; (BER) HAVE A GROOVE; DISCUSS
BELUBUR
LARGE BARREL; POT/SHED FOR STORING RICE
DUBUR
ANUS; BUTTOCKS
GALUR A
FURROW
JALUR
STRIP; SPACE BETWEEN ROWS OF PLANTS; COLUMN BETWEEN LINES
JUBUR
ANUS; BUTTOCK
SALUR
(AN) CHANNEL; GUTTER; LINE (OF SWITCHBOARD)
SIBUR
LADLE
SUMUR
A WELL
TANJUR
A SCOOP MADE FROM A COCONUT SHELL

HAVE
ANGGUR
WINE; GRAPES; SLIP OF A

PLANT; (MEN) TRANSPLANT;
UNEMPLOYED
AUR
BAMBOO
BUNGUR
TREE WITH PINK AND PURPLE
BLOSSOMS
EMPULUR
THE PITH OF A PALM TREE
JAMUR
FUNGUS; MUSHROOM
KENCUR
ROOT OF THE PLANT KAMFERIA
GALANGA
LECUR
A BLISTER
MAKMUR
PROSPEROUS; LUXURIOUS
MELUR
JASMINE
NYIUR
COCONUT PALM
PUNGGUR
TREE TRUNK
SAYUR
VEGETABLE; VEGETABLE SOUP
SEMUR
DISH OF STEWED MEAT
SUBUR
FERTILE; THRIVING; HEALTHY
UBUR
JELLYFISH
MADE BY
LUMPUR
MUD
SELUR
MUD
USE
JELUJUR
TO BASTE
KUMUR
RINSE THE MOUTH; GARGLE
LABUR 2
WHITEWASH
PELITUR
TO POLISH FURNITURE
TANDUR
(MEN) TO PLANT
(E.G. PADDY)
LIGHT IS A FLUID
PAMUR
DAMASCENE; LUSTER
THE MIND/SOUL IS A FLUID
PEKUR
TO MUSE; MEDITATE
TAFAKUR
MEDITATION; REFLECT; CON-
SIDER; OBSERVE SILENCE
TEPEKUR
ABSORBED IN THOUGHT;
MEDITATION
TIME IS A FLUID
DAUR
CYCLE OF YEARS
(E.G. 8-YEAR OR 120-YEAR
CYCLE)
UMUR
AGE; LIFE

LANCUR
SQUIRT OUT

HAVE PROPERTIES OF A FLUID
BLEND; MIX UP
AWUR
DO AT RANDOM (E.G. BOMBING);
SPREAD (E.G. FLOWERS OVER
GRAVE); CIRCULATE
BAUR
MIXED
CAMPUR
MIXED; BLENDED; MINGLED
KABUR
HAZY; BLURRED; VAGUE
LAKUR
TO MIX
LUNTUR
FADE; RUN (COLORS);
DECREASE; WANE
SABUR
DIM; CONFUSED
CAUSE
KEBUR
STIR UP (E.G. HURRICANE S.
OCEAN)
FLEXIBLE
BENTUR 2
BEND; BOW (E.G. TREES IN
WIND)
GELEMBUR
WRINKLED (SKIN)
KASUR
MATTRESS
KELEPUR
FLOUNDERING
KELEPUR
TO FLUTTER
KENDUR A
SLACK; LOOSE; TO SLOW DOWN
LANTUR
DIGRESS; RAMBLE; DIVERT
LAPUR 2
TWITCH (OF WINGS)
LENTUR
BEND; DEFLECTION; REFRAC-
TION? ???
MULUR
ELASTIC; FLEXIBLE
TEKUR
BEND; BOW; BOW HEAD; MEDI-
TATE

SOUND MADE BY STRIKING/EXPLODING/FROM
VOCAL TRACT
SOUND FROM VOCAL TRACT

DEKUR
TO COO
DENGKUR
SNORE
KETUR 2
CROAK (FROG)
KUKUR 1
COOING
MAKE
LELANCUR
YOUNG ROOSTER ?
NGAWUR
TO CHATTER
TEGUR
ADMONISH; WARN; CRITICIZE;
REPRIMAND; ADDRESS; GREET;
(KE-AN) MADE ILL BY
GHOST

TEKUKUR
WOOD PIGEON

SOUND MADE BY STRIKING/EXPLODING
SOUND MADE BY EXPLODING
DENTUR A
CRACK (E.G. A RIFLE)
GEMBUR 1
ROAR (GUN)
GUNTUR
THUNDER; BOOM; ELEMENTS USED AS WEAPONS BY GODS(FIRE/SNOW/WIND) (THIS LAST MEANING NOT IN ECHOLS)

SOUND MADE BY STRIKING
MAKE
BENTUR 1
COLLIDE; FAIL
GEMPUR
POUND ON; BATTER
GUGUR
TO FALL
TEMPUR
FIGHT (TROOPS); DASH (WAVES ON CLIFF)
TUMBUR
TO COLLIDE
TUMPUR
RUINED, DESTROYED

US
OUTWARD FROM A CENTER: MULTIDIRECTIONAL (EXPAND)

BELUS
LOOSE-FITTING; BLOUSE
BERDUS A
OBESE; POTBELLIED
BERUNTUS A
PIMPLE; RASH (E.G. PRICKLY HEAT)
BUBUS
TO SWARM OUT
KUKUS 1A
STEAM; VAPOR; COOK BY STEAM
RAMUS
SUPPERFLUOUS HAIR; (BER) HAIRY
CAUSED BY
LETUS A
EXPLODE; BREAK OUT (WAR); ERUPT; BANG; CRACK (RIFLE); POP (BALLOON; CORN)
MADE BY
GERUTUS A
SOUND OF RAPID SEQUENCE OF EXPLOSIONS
THOUGHTS/EMOTIONS/SENSATIONS ARE A SUBSTANCE
KETUS
LOUDLY & CANTANKEROUSLY
RUNGUS
(PEN) HOTHEAD; SPITFIRE; FIERY; HOT-TEMPERED

THIN
ONE-DIMENSIONAL; LINE

DABUS
AWLIKE DAGGER WITH WHICH ENTRANCED PARTICIPANTS IN CEREMONIES WOUND THEMSELVES
GABUS 1
PIKE FISH; (MEN) SHARPEN (E.G. KNIFE)
HUNUS
TO DRAW (A SWORD)
KARPUS
CONICAL; CAP OF HOUSE RIDGE
KURUS
THIN; BARREN
LULUS
TO SLIP THROUGH; PASS (AN EXAM); (MEN-I) TAKE OFF (CLOTHES); (KE-AN) MISCARRIAGE
PURUS 1
PEN; LOWER END OF PILLAR; WHERE IT IS INSERTED INTO ITS BASE
PUTUS
SEVERED; BROKEN OFF; FINISHED; DEFINITE; DECIDE
TIKUS
MOUSE; RAT; (AN) SQUIB
TIMPUS
POINTED; TAPERING
TURUS 1
PILLAR; STYLE
USUS
INTESTINES
USE
RINGKUS
BIND THE FEET AND LEGS; CATCH (E.G. A BIRD); EMBEZZLE

TWO-DIMENSIONAL; PLANE

BULUS 1
SMOOTH; BALD; BARE (HEAD)
HALUS
FINE (E.G. CHOPPING); REFINED; SOFT (E.G. SKIN); GENTLE
KAUS
SOCKS; T-SHIRT; (LAMPU) WICK; (TANGAN) GLOVE
KIMPUS
HOLLOW; FALLEN; SUNKEN (E.G. CHEEKS)
AT
BERUNTUS B
PIMPLE; RASH (E.G. PRICKLY HEAT)
KELUS 2
BROKEN SKIN; ABRASION
DENSITY IS THICKNESS
EMBUS
ASPIRATED (PHONOL.); (BER) BLOW; BREATHE; PANT; PUFF; (AN) BELLOWS; SUGGESTION
ENDUS
TO SNIFF; TO BEGIN TO KNOW
HEMBUS
BLOW; BLAST (E.G. WIND)
KUKUS 1B
STEAM; VAPOR; COOK BY STEAM
PURUS 2
SUFFER WITH DIARRHEA
CAUSE
REBUS
TO BOIL
HEARING IS TOUCHING: HIGH-PITCHED WHITE SOUND IS THINNESS
DEBUS

HOWLING; WHISTLING
(WIND)
DEKUS
HISS; SPIT (CAT)
DENGKUS
HISS; SPIT (CAT); SNORT
DENGUS
HISS; SPIT (CAT)
DESUS
(DESAS-_) RUMORS; GOSSIP; WHISPERING OF MANY VOICES
TO RUSTLE (WIND)
DETUS
CRACK; POP (RIFLE; FIRE-CRACKER); (_HATI) SUSPI-CIOUS
GERUTUS B
SOUND OF RAPID SEQUENCE OF EXPLOSIONS
KERTUS
SOUND OF PAPER BEING CRUMPLED
LETUS B
EXPLODE; BREAK OUT (WAR); ERUPT; BANG; CRACK (RIFLE); POP (BALLOON; CORN)
MAKE (AURAL; MAKE SOUND (LIKE THAT) MADE BY)
CETUS
SCRATCH; SCRAPE; STRIKE (A SPARK; A MATCH); FLASH (E.G. FIRECRACKERS); CARP AT; FIND FAULT WITH

UNIDIRECTIONAL: BE A STRAIGHT MOVING LINE

ARUS
CURRENT
CELUS
PENETRATE; GET LOOSE; GET THROUGH
JURUS
STRAIGHT; (MEN) TO GO IN A CERTAIN DIRECTION
KABUS 2
RUN AWAY; FLEE; BOLT (HORSE)
LURUS
STRAIGHT; HONEST; UPRIGHT
TEMBUS
PERFORATED; EMERGE (E.G. A STREET INTO A MARKET); PENE-TRATE; PIERCE; STAB; BREAK THROUGH (E.G. ENEMY DEFENSES)
TERUS
STRAIGHT; DIRECTLY (E.G. GO STRAIGHT TO THE HOSPITAL); IMMEDIATELY; CONTINUALLY; TO KEEP ON; PURE
CAUSE
KELUS 1
REEL
UTUS
SEND; DELEGATE; DEPUTE S.O.; (AN) ENVOY; MESSENGER; DELEGATE
USE
BULUS 2
PIERCE; BE STRUCK BY A BLOW (E.G. IN BOXING)
ORDER IS STRAIGHTNESS/UNIDIRECTIONAL-ITY
BAGUS
NICE; SPLENDID; HANDSOME
BECUS
(TIDAK_) NOT SMART; UNSATIS-FACTORY (BEHAVIOR)
BUNGKUS
PARCEL; PACKAGE; WRAP
GUGUS
GROUP; CLUSTER (OF STARS; ISLANDS); ROW (OF WORDS)
KAMUS
DICTIONARY
KUDUS
HOLY
MULUS
FLAWLESS; PURE (E.G. PURE WHITE); SINGERE
RUMUS
ABBREVIATION; FORMULA; FORMULATION
TUNGKUS 2
PARCEL
URUS
(MEN) ARRANGE; MANAGE; PUT IN ORDER; (BER-AN) GET IN TOUCH WITH; MEDDLE HAVE BUSINESS WITH
CORRECT THINKING/ACTING/SPEAKING IS A STRAIGHT LINE//INCORRECT THINKING/ACTING/SPEAKING IS A CROOKED LINE: HONESTY IS A STRAIGHT LINE//DISHON-ESTY IS A CROOKED LINE

TULUS A
HONEST; UPRIGHT; SINCERE
OBJECTIVES ARE TARGETS & ACTIVITIES ARE VECTORS: PURPOSEFUL BEHAVIOR IS A STRAIGHT PATH
MANGKUS
EFFICACIOUS; EFFECTIVE