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of Indonesian Roots
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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, primarili; 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 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: VOLTION 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)'
bawas nadar 'subconscious'
hilang semangat/arwah 'unconscious, fainted'
putus 'severed, broken off, finished, over, 
(nyawa) die'
lumpuh 'paralyzed, cracked up (mentally)'
berwaka hati 'depressed'. rusak hati 'de-
pressed, having a bad character': muluk-
kan hati 'to spoil (a child)'
alam 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, deep-
ly 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 com-
pose'
mencoba mengendalikan dirinya 'try to con-
trol oneself' (lit. 'to steer oneself')
orang yang mematahkan semangat 'a depress-
ing 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'
pesah 'broken, smashed, (_hati) dejected,
despert' putus 'severed, broken off, (harapan) es-
derate, (ae) lose hope, (bicoara) 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 pha-
nemically to such non-metaphorical examples
of this submorpheme as patah 'break, frac-
ture'.
mendua hati 'hesitant, uncertain, doubting'
sempenuh hati 'sincerely, earnestly'
berhati batu 'to have a heart of stone'
berkemauan kera 'strong-willed' (lit.
'hard-willed')
kera hati 'to be strongly determined'
lemah hati 'weak-hearted'
melunakkan hati 'persuade, coax' (lit.,
'sofen the heart')
mematangkan semua perlawanan 'to break down
all opposition'
semangatnya hangkit/lesu 'his spirits rose/
were low'
tebal hati 'cruel, merciless, pitiless'

BREAK; TEAR; CUT
BREAK APART (SINGLE OBJECT)
PUFT/C/K
paacai 'slave'
paath 'meek; submissive;
docile; obedient; govern-
or; vice regent'
patak 'slave'
patuul 'obedient; meek'
patus '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/TWITCHING/HANDLING
Most of the lexemic evidence applies only
to the root metaphor.
penangkap {'ikan} fishnet, (swan) dicta-
phone, recorder
perol5 'obtain, get' (can be used in 'get-
ting s.t. out of an experience')
permintaan itu belum tevatri 'that request
has not yet been answered'
pokok {'trunk, root, beginning, base, main,
basic, fundamental, reason, motive, capital,
state, 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; com-
plicated; fail'

SHARP; THIN; SMALL
SHARP: EXTREMELY THIN; WITH EDGE OF
PLANE/END OF LINE BEING
APPLIED TO SOME OTHER OBJECT

IT
\runiit 'slow; hard; com-
plex; complicated'
\suit difficult; secret' critical'
STRENGTH IS AN OBJECT
(English: his strength broke.)
kamu berada dalam kekuasaan 'you are in my power'
kekuatannya terletak pada daya ingatannya
'his strength lies in his powerful memory'
mempelihara/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'
puyah 'tired; difficult'
BREAK SURFACE; Erupt; EXPLODE
LE/ET/C/D
létai 'weak'
létak 'weary; worn out;
exhausted'
létak 'crippled'
létah 'tired; weary;
worn out; exhausted'
SUCCESS/WELFARE IS AN OBJECT
hasil 'yield, crop, product, result, suc-
cess, 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
bedelah 'misery; wretch-
cd'
kalah 'defeated; to lose'
PROBLEMS ARE OBJECTS & SOLVING IS CUTTING
& INTELLIGENCE IS SHARPNESS//STUPIDITY IS
ROUNDNESS
memecahkan masalah 'solve a problem' (lit.
'break a problem')
dongok 'rotund, stupid'
bagatama buduk masalah itu 'what the prob-
lem was about' (lit. 'how the problem
was sitting') (Pak Sriyoko Raharto)
memutuskan kal itu 'to decide the matter'
memutuskan persoalan 'decide a question'
(lit. 'sever a question')
otak yang tumuli/tak tajam 'dull-witted'
putus 'severed, broken off, finished, over,
(menh-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
IN
aerdik 'smart; cunning'
CURVED: PARTIALLY; STATE/COMpletely;
STATE (PROTRUDER; ROUND)
CURVED: PARTIALLY; STATE (PROTRUDER:
CONNECTED)
BUMP; KNOB (INHERENT SHAPE)
BUINISH#
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 ap-
proaching future. In the next lexical item,
we see a slight extension of this idea,
which I interpret as follows: future time
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, (m)N (REDUP.) unravel, (su-
sur) pedigree, genealogy (su/sur means
'edge, fringe (of pillow, shore, city),
'margin, quid of tobacco')
garis 'line (e.g. on paper, finish line),
scratching, (sililah) lineage'
jalan 'road, path, street, . . . lineal family
relation (e.g. memerut—bapak saya berasal
dari Sumatra 'on my father's side I come
from Sumatra')
keturunan 'desccent (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 in-
fluenced by the cycle.
gilir 'roll, turn, take turns, go through
cycles, (an) turn (s.o.’s turn in a se-
quence)'
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 eari pikirannya tidak bisa saya tangkap
'I can't grasp the essence of what he's
thinking'
hilang dari ingatanku 'it disappeared from
my memory'
is'i hati 'what is in one's heart'
pikir/nimpam 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
puasang 'dreamer; dullard'
remang '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, onong kosong (lit. 'empty talk') denotes that which is either simply meaningless, or false.

ist 'contents, gist (of a message), (ber) contain, filled, loaded (gun), racy, snappy (story)
"wadaq 'bowl, receptacle, basin, form' kata gqagh dalam bahasa java mewadahi arti yang banyak sekali 'the word gqagh in Javanese contains/embodies a great deal of meaning' (Pak Srijoko Raharjo)
CITA-SITAYA dituang dalam nara itu 'nis ideals were embodied (lit. 'poured') in that name' (Pak Srijoko Raharjo, talking about the names of Arjuna.)
onong 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'
cinaong 'excuse; pretext; ado; fuss'

EXPECTATIONS/DESIRE 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'
menginggung banyak pokok pembiasaan 'touch on many topics'
rasa 'feeling, opinion, notion, think, feel, taste, sense of feeling'

CAVITY
HAVE PROPERTY OF CAVITY: EMPTY
ONG
kurang 'less; lack; not enough; insufficient;
(men-i) reduce; lessen'
ifang 'unwed; to live as a bachelor'
sayang 'sorrow; pity; love'

LIGHT IS A SUBSTANCE

As in Lakoff and Johnson, the difference between "object" and "substance" metaphor 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 physicists are calling light both wave and particle according to current theories.

memberi cahaya 'to provide light (e.g. a lamp)'

AP
gilap 'to shine brightly'
relap 'shine; glisten'

OUTWARD FROM A CENTER: MULTIDIRECTIONAL: BE DISTRIBUTED/DISSOLVED:
MULIDIRECTIONAL: 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, pine, line, mine, 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.
itirik 'glance at steadily, peep at, pierce, perforate, bore through'
matanya bereahaya 'her eyes sparkled'
tajam menunjuk 'piercing (e.g. eyes)'

OUTWARD FROM A CENTER
UNIDIRECTIONAL
PROCESS
BER
CAUSE
berenang 'to look sullen'
bersut 'to glare at'

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1.4 Fluid Metaphors

LIGHT IS A FLUID
FLOW; BE A FLUID: LIQUID

AR
denar 'flash'
pendar 'fluorescence'
sinar 'ray; gleam; radiance'

TIME IS A FLUID
FLOW; BE A FLUID

UR
da 'cycle'
umur 'age; life'

1.5 Space Metaphors

SITUATIONS ARE LOCATIONS
hampir 'close, near, almost, close to', (du-duk 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
U1K
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
KIVIL
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 semarak yang paling menonjol), (ber) radiant, splendid, (mew-kan) embellish, adorn'
seri 'king, splendor, light' (this homophony has arisen from the merging of Sanskrit sri '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
KIVIL
gelar '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'... divinjau dari segi sudut... 'examined from the viewpoint of... (lit. 'from the angle/ corner of...')
terang 'light, bright, clear (e.g. a concept)', (mew-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, (mew) 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 akl 'bright, smart'
terang 'bright, clear (weather, statement), (mew-kan) evident, explain, declare, (mew-t) light s.t., illuminate, (hati) bright, smart'
ahok 'small torch, fuse, wick, (mew) light with a torch, striking (error), shocking, (_mata) catch one's eye, obvious, conspicuous'

ABSORB//EMIT
(cause) be absorbed; breathed; eaten

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 butcher'-estimal; 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' (log, 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**

* ouai 'insignificant'*
* abai 'to ignore; underestimate; make light of; neglect'*

**UP**

* nilai 'price; appraisal; standard; value'*

**tambah 'to add'**

**turun 'to fall down'**

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**

* lurah 'chief; leader'*
* megah 'prominent; grand; mighty'*

**ANG**

* rangah 'brag'*
* 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.

**bear hati 'happy; glad'**
**dia tidak bisa berjudi lagi, karena jatuh terus 'he couldn't gamble anymore, because he kept losing' (lit. 'falling')**
**harga maa sudah jatuh 'the price of gold has fallen'**
**jatuh melarat 'fall into poverty'**
**kecil hati 'angry, disappointed'**
**merosot 'to 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 D ATTENTION**

**ibu bapak itu dekat sekali dengan anaknya 'the 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, (henti) sweetheart'**

**kental 'thick (liquid), close (friend), (meen-ken) condense, coagulate**

**runggak 'distant, spaced, wide apart, (ke-an) aloofness, estrangement'**

**tingkah lakunya menarik kaum pria 'her manner attracts men'**

**kami kawan selapak seketi duran 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 oru mangan asal kumpul 'whether we eat or not we stay together' (Javanese proverb) retakan dalam persahabatan merka 'a break in their friendship' (lit. 'a crack in a stone')**

**HAVE/USE ENERGY; STRONG**

**CONCENTRATED (METAPHOR: CONCENTRATION IS STRENGTH/ENERGY): TOGETHERNESS MARKED FOR PRESSURE CONTINUOUS**

**AK**

* bapak 'father; protector; form of address to an older man'*
* anak 'nice; pleasant; wonderful'*
* emak 'mother'*
* hendak 'to wish; to intend'*

**HAVE/USE ENERGY; STRONG**

**CONCENTRATED (METAPHOR: CONCENTRATION**

238
IS STRENGTH/ENERGY): TOGETHERNESS UNMARKED FOR PRESSURE CONTIGUOUS AT
minat 'interest'
niat 'intention'
TOGETHER/APART: LOOSE/TIGHT TIGHT: CLOSE TOGETHER BE/E/AL
bela 'sacrifice; suicide; avenge; defend; nurse; care for'
bela 'to care for'
bela 'to flatter; to caress'
belas i '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')'
(no-e: putting similar things together is useful in real life.)
kemiriiran yang dekat 'a close resemblance'
 sama 'same, similar, with, (ber) (no-DUP.)
together, jointly'
UP/DOWN; TOGETHER/APART
APART/NON-UNIDIRECTIONAL APART: SEPARATE (X FROM Y)
AI
stkak 'difference; contradict'

TOGETHER CONTIGUOUS (GATHERED; CLOSE)
AI
bagat 'kind; type; equivalent; peer; like'
sema '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 LVIR
laras i '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.

HAVE/USE ENERGY; STRONG CONCENTRATED (METAPHOR: CONCENTRATION IS STRENGTH/ENERGY): TOGETHERNESS UNMARKED FOR PRESSURE CONNECTED/CONTACTING AT
adat 'custom; behavior'

TOGETHER/APART
CAUSE
urah i 'village chief'

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
becak (tidak) not smart; unsatisfactory (behavior)
bungkus 'parcel; package; wrap'
rumus 'abbreviation; formula; formulation'
urus 'arrange; manage; put in order; (be-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
CAUSE
manjur 'efficacious; strong; powerful'

UNIDIRECTIONAL: BE A STRAIGHT MOVING LINE
US
mangkua '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
paths.

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 'me(i)-i) to block, obstruct (e.g. fallen tree o. traffic), prevent, (an) obstacle'

CURVED: COMPLETELY; PROCESS (ROTATE)
PUS puang 'dreamer; dullard'
NON-UNIDIRECTIONAL; DISTRIBUTED WITH RESPECT TO A CENTER
CURVED: PARTIALLY; PROCESS/PARTIALLY; STATE/COMPLETLY; 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 WIND 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

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
UIK

CAUSE

nujuk '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 submorphic instances below. For kembar 3 and balah, I picture the arrows meeting (clashing) in the middle. For balas, there is a single arrow doubling back on itself.

air suasu dibalas dengan air tuba 'return good for evil' (sic. from Echols) (note: tuba 'a stupefying drug for fish-poisoning')

bertukan 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)'

mengebalikan 'return (a book, a compliment)'

balik 'reverse, contrary, other side, (bo-lak-) to and fro, contradictory'

maka selalu dapat memberikan 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 3 'stand up against; match'

CURVED: PARTIALLY; PROCESS/PARTIALLY; STATE/COMPLETLY; PROCESS (CURVED; ROTATE; 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

ANG

binaang 'to discuss; sengayang 'medium (with spirit)'

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 TRACTION (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'

aslingkuh 'dishonest; corrupt'

selidup 'duck into; smuggle; infiltrate'

Consider the English word sly, containing the same LS as slyp, slide, sleg, slig, sled. It involves the same submorphic metaphor as aslingkuh, above. Consider too the expression smooth talker.

Lvint/C

lanoung I 'false; treacher-
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 EDGES OF PLANE/END OF LINE BEING APPLIED TO SOME OTHER OBJECT
SHARP
jaling 'ogle s.o.
(eye amorously/provocatively)
lanting 'toss,
throw, bounce, spring up (ball)
banting I 'throw, fling, 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 oling, sting, fling, wring.

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

3.4 Thin Metaphors

THICKNESS IS THICKNESS
This is not unfamiliar in English, where we speak of thin air at high alti-
tudes, and thin soup. In addition, we have words like scant(y), scarce, skim(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, down).

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

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)
nak mempelat 'be a bride/groom' (naik 'climb, ascend')
orang besar-besar 'an important personage'
orang kecil 'a little man, an insignificant person' (Javanese nongcil)
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, concealed, proud, arrogant'
membesarakan 'swell with pride' (lit. 'to swell one's chest')

CAVITY
CONVEX SHAPE: BUNCH; BUMP
ONG
sombong 'arrogant'

CURVED
CURVE COMPLETELY: ROUND
UK
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)

buins
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 diminutives in the languages of Spain and Russian will not be surprised to see this. (In fact there is an even closer resemblance to Russian diminutive -ik and Spanish diminutive -ito.) Consider also the way that English words like sweet, treat rhyme with words for thin objects such as sheet or street.

One bit of evidence for this metaphor 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 'i(g) gift, present, scavenir, gift'. (Consider also the word gering 'small and lovely'.)

SHARP; THIN; SMALL

SMALL: SMALLNESS IN ALL DIMENSIONS

SMALL AMOUNT/SIZE

IK
apik 'neat and nice'
baik 'good; well'
cantik 'pretty'
maatk 'mother; term of address for older woman'

IT
lagi 'sweet; nice'

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 CONSISTENCY

ANG

CAUSE
ketimang 'buckle; clamp'

---
tenang 'still (water); calm; quiet'
kungkang 'a sloth'

4 Motion Metaphors

THoughts/Attitudes/Emotions/SENSATIONS ARE MOTIONS

Table I.1

<table>
<thead>
<tr>
<th>Matter and Motion</th>
<th>'discontinuous, intermittent'</th>
<th>'elongated'</th>
</tr>
</thead>
<tbody>
<tr>
<td>matter</td>
<td></td>
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<tr>
<td>beak</td>
<td>splatter</td>
<td>awl</td>
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<td>creek</td>
<td>spatter</td>
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</tbody>
</table>

(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

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
ANG
rayang 'dizzy'
sintang fa 'little cracked
in the head; queer'
NON-UNIDIRECTIONAL
AROUND & AROUND; IN ALL DIRECTIONS
(NON-CONTROLLED MOTION): NON-PURPOSE-
SIVE; ACCIDENTAL; RANDOM
AU
saraau '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 TRAN-
QUILTY IS AN OBJECT. It appears that
state and process are in some ways inter-
changeable.14

In English, the rime -ol encodes
'elongated, long': either of matter (aul, hall, mall, tall, wall) or motion (braul, oraul, oraul, spraul). It can be extended by
metaphor theme THE STATE IS THE PROCESS
(SHAPE IS MOTION) to take in long or elon-
gated paths: haul, traul, fall.

CUT; STRIKE
CUT; PIERCE
AR
caqak 2 'crossing; (ja-
lan) crossroads; branched;
foaked (roc.4)'
suak 1 'inlet'

ENTER; PIERCE
UIK
teluk 'bay; gulf'

5 Energy//Entropy Metaphors

SPIRITUAL/MENTAL POWER IS PHYSICAL POWER
This is the .ealm 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 im-
pressions, deceive people, control and mo-
tivate people, control oneself, heal dis-
ease, work magic or miracles, see the fu-
ture, 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 defi-
antly'
sumpah 'oath; curse'
tuah 'luck; magic power;
respect'

HAVE//NOT HAVE ENERGY/POWER
HAVE ENERGY/POWER

AT
USE

---
cilat 'trick'

---
bakat 'talent; faculty'
fitam 'charm'
obat 'medicine'
semangat 'soul; zest;
consciousness'

MORALITY IS HEALTH
itu bukan keadaan yang sékat 'that's not a
healthy situation'
kena jelatang 'lascivious' (lit. 'get stuck
by a stinging nettle')
ruuak 'damaged, broken down (e.g. car), de-
praved (e.g. morals)'
sakit 'ill, sick, sore, painful, hurt, (pe-
an) sickly, prisoner, (an) prisoner, crim-
inal, (akal) insane, (hadi) annoyed, irri-
tated' (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; obsti-
nate'
umpat 'slander; reproach;
scandal; grudge,'

PASSION IS HEAT
Of course this metaphor has some phys-
iological basis: the emotional states de-
picted in the examples below tend to be ac-
 companied 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 can) stir a fire, incite, start a
quarrel' (cultural basis: in Javanese cos-
mos, 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, (hadi) indifferent,
cool'
panas 'warm, hot, heat, (bara) quick-tem-
pered, (hadi) angry, cross'
sejuk 'cool, cool, (hadi) calm, comforted,
cheered up'
palak 'angry, adventurous, passionate, ex-
cited, (peN) hothead, (REDUP.) (dingin)
lukewarm'
garang 'fierce, cruel, vivid, rage, roast'
sejuk 'cool, cold, calm (e.g. facial ex-
pression)'

LIGHT/DARK
LIGHT/HOT

HOT

AH

mandam 'drunk; madly in
love'
mendam 'drunk'

ANG

gasang 'lascivious'
perang 'war; battle'

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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

KIE(N)T

ketut 'flatus'

VIBRATING IS WRINKLING; INTERTWINED LIGHT IS WRINKLING (INTERTWINEDNESS 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: geremyam 'to twinkle' and geremyam 'have a tingly 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

GVIR

CAUSED BY
geremyam 'to twinkle'
gerhana 'eclipse'
gerindtp 'glitter; sparkle'
gerlap 'flicker; sparkle'
gerling 'blink; glance; ogle'
gerlip 'glitter; twinkle'

KER

kerlap 'glitter (stars); (ter) sleep a winkle; dose off a moment'

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 bicaara '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

biatik 'to whisper; to conspire'
celotik 'to tick; sound of the fall of a small object'
gerek 'low/uneven in volume (e.g. praye:s)'
lifik '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

letit 'rustle (noise); spout; squirt; gush; (meq- hindung) blow one's nose with one's fingers'

THIN

TWO-DIMENSIONAL; PLANE

US

dengkus 'hiss; spit (cat); snort (cat)
deseus 'to rustle (wind); (desus-) rumors; gossip; whispering of many voices'
ke-tus '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
TASTING IS TOUCHING: PIQUANCY IS HEAT

rasa 'feeling, opinion, notion, think, feel, taste, sense of feeling'
arasa 'taste, feel (sense of)'
selera '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.)
keabaijan 'to feel hot from eating hot peppers'
kecil-kecil cabai rawit 'a small but enraged person'; (cabai rawit 'cayenne pepper' (i.e. '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.

ANG
range-sang 'tickling; exciting; pungent'
shahang 'pepper'

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

perajangan tawar saja hari ini 'business is just average today' ('average' can be rendered one of two ways: rata-rata 'flat' or tawar 'innocuous, insipid, neutral') suvaranya rata/datar 'her voice is flat'

AR
cabar 'insipid'
hambar 'tasteless'

Notes:
1. One might also include here two figurative members of the pattern -ong 'cut'; lancung 'false, treacherous' and tungong 'expel, chase away, exile'. If this view corresponds to the naive view then it would be similar to the somewhat less accurate 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/fant-'strike, have impact'. Likewise, note pitam 'dizziness, fit, apoplexy, paralytic stroke', 'strike' and ambang 'plague'; in both cases the IS '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 mongginjur hari keberangkatanku 'to set the time of departure at a later date'. The verb mongginjur means literally 'to pull back, withdraw'. The puzzle for me is this: if mongginjur 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 sel-x-ng 'alternating' and grits 'take turns'?
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 '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'; jinjangan 'leader of a group'; kakhang 'older brother, form of address by wife for husband'; moyang 'great-grandfather'.

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

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'.

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 awar 'order, command'.

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 -ar 'extended, straight' which refer to unidirectional motion: ang-sua 'continue to be in a state; move forward; (ber) (REDUP.) little by little; (men-kam) pass on; hand over' gaur 'drag, haul'; langsur 'slide down, get away'; ma-bur 'to flee'; sulur 'spiraling upward (plants); climb, creep, crawl (e.g. ivy)'. Similarly, the PS -long '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?

Another pair that shows phonemic similarity in both languages is twinkle/jingle. Note the initials in geman 'gleaming, shining' and gemeneng '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.

The luat- of lautung 'penetrating (odor)' seems to line up with larutip 'sharp and pointed', latus 'pointed', lunutip, lunutung 'pointed, tapering'.

Trying to metaphorically account for the -ung of lautung has carried me into wild speculations. The same problem arises with muang '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, muang would pattern with larut 'a loud voice, loud sound, (mek) yell loudly', going 'echo' or rung 'roar'? After all, the other sense laung 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.
Here is a full listing of the metaphors posited in the submorphic 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.

**ONTIOLOGICAL 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 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/NEGATION 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.
M2.2.1. EXPECTATIONS/DES IRES ARE CONTAINERS.
M2.3. 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: DISORDER 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.

M7.1.1. UNDERSTANDING IS SEEING & OBVIOUSNESS IS BRIGHTNESS.

M7.1.3. UNDERSTANDING IS SEEING & LIGHT IS A SUBSTANCE.

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//DISSIMILARITY IS SEPARATION.
ILARITY IS SEPARATION: AGREEMENT IS CONTINUITY//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. AUARAL 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/STEEPTH 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.


M18.1.1.1. 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/ATTITUDES/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 JOURNEYS & 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. NONALCY 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. MURALLITY 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. RESTRRAINING 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 SEEING: 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.
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 relatives, 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. She talks about the process of "compound adjective formation" that produces things like sub-aquatic plants, in-servants training, musto-making look and tide-caused wave. 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 illustrate the 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 (NP) 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, love-sick with a resemblance, 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'. 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)'.

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 clauses.) However, it is important to distinguish this internal head-deletion from external head deletion, as in turmpike ('place where they turn the plie'), speakeasy ('place where they speak easy'), a star kepalz 'cowlick, crown of head' (tem-pat kepala a star 'place where the head (apparently) rotates so that the first type of madhouse), the deleted head is internal to the construction, while in the second type (turnpike) the head is outside the construction.

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

<table>
<thead>
<tr>
<th>Noun Head</th>
<th>Predicate Head</th>
<th>Predicate-Predicate</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAUSE</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>sweatshop</td>
<td></td>
<td>*</td>
</tr>
<tr>
<td>wet dream</td>
<td></td>
<td></td>
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<tr>
<td>black death</td>
<td></td>
<td></td>
</tr>
<tr>
<td>wide-awake</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hat,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ugly milk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>smart-weed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>bedak</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dingin</td>
<td>meja kurus</td>
<td></td>
</tr>
<tr>
<td>'cool' powder</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAUSED BY</td>
<td></td>
<td>airsick,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>carsick,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>seasick,</td>
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<tr>
<td></td>
<td></td>
<td>world-weary,</td>
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<tr>
<td></td>
<td></td>
<td>war-weary,</td>
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<tr>
<td></td>
<td></td>
<td>travel-weary,</td>
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<tr>
<td></td>
<td></td>
<td>menthol-fresh,</td>
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<tr>
<td></td>
<td></td>
<td>street-wise(6)</td>
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</tr>
</tbody>
</table>

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

(2) This is from L-bov'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-weary beach. Note that street-wise could be interpreted as ABOUT; cf. peppery-wise. Similar ambiguity of Levi extension arises with airsick and airsick: 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 porch-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

<table>
<thead>
<tr>
<th>Noun Head</th>
<th>Predicate Head</th>
<th>Predicate-Predicate</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAKE</td>
<td>*</td>
<td>sister-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>adjoin,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>batter-</td>
</tr>
<tr>
<td>MADE BY</td>
<td>stretch-</td>
<td>black music</td>
</tr>
<tr>
<td></td>
<td>marks,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>scratch marks</td>
<td></td>
</tr>
<tr>
<td>HAVE</td>
<td>*</td>
<td>raw bar</td>
</tr>
<tr>
<td></td>
<td></td>
<td>sweetshop,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>greengrocer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>?wetnurse[1]</td>
</tr>
<tr>
<td>BELONGING</td>
<td>*</td>
<td>black power</td>
</tr>
<tr>
<td>TO</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(1) Note the weird embedding in hit list: 'list that HAS those who are FOR PASSIVE hitt-ing'. 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, tophavey. 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>
<thead>
<tr>
<th>Noun Head</th>
<th>Predicate Head</th>
<th>Predicate-Predicate</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>USE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>scratch</td>
<td>white</td>
<td>machine-load, (1)</td>
</tr>
<tr>
<td>test</td>
<td>slavery</td>
<td>pan-fry</td>
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<tr>
<td>jumpball</td>
<td></td>
<td>fly-fish</td>
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<tr>
<td>bakesale</td>
<td></td>
<td>sight-read</td>
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<tr>
<td>blast</td>
<td></td>
<td>touch-type</td>
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<tr>
<td>furnace</td>
<td></td>
<td>team-teach</td>
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<td></td>
<td>breastfeed</td>
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<td>speed-read</td>
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<td></td>
<td></td>
<td>pole-vault</td>
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<td></td>
<td></td>
<td>spoon-fed</td>
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<td></td>
<td></td>
<td>team-clean</td>
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<td></td>
<td>color-coded</td>
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<td>color-coordinated</td>
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<td>hand-carved</td>
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<td>handwritten</td>
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<td></td>
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<td>handpicked</td>
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<td>trick-ride</td>
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<td></td>
<td></td>
<td>pistol-whip</td>
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<td>sun-dry</td>
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<td>mouth</td>
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<td></td>
<td></td>
<td>breath</td>
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<td>hand</td>
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<td></td>
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<td>corn-fed</td>
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<td>blood-smear</td>
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<td>coal-fired</td>
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<td></td>
<td></td>
<td>spellbound</td>
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<tr>
<td></td>
<td></td>
<td>blood-bought</td>
</tr>
<tr>
<td></td>
<td></td>
<td>sight-cooked (5)</td>
</tr>
<tr>
<td></td>
<td>jalan kaki</td>
<td>'walk on foot'</td>
</tr>
<tr>
<td></td>
<td>main məxta</td>
<td>'flirt' (lit. 'eye-play')</td>
</tr>
<tr>
<td></td>
<td>məxta</td>
<td>'womanize, to wench'</td>
</tr>
<tr>
<td></td>
<td>cəswək</td>
<td>(lit. 'girl-play')</td>
</tr>
<tr>
<td></td>
<td>əmanaistə</td>
<td>Lat.</td>
</tr>
<tr>
<td></td>
<td>manifestua</td>
<td>'hand-grasped'</td>
</tr>
<tr>
<td></td>
<td>parakchod</td>
<td>Rus.</td>
</tr>
<tr>
<td></td>
<td>'steamboat'</td>
<td>(lit. 'steam-walk')</td>
</tr>
<tr>
<td></td>
<td>?dry-feed,</td>
<td>?hot-type</td>
</tr>
</tbody>
</table>

(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

<table>
<thead>
<tr>
<th>Levi Extensions with Predicates</th>
</tr>
</thead>
<tbody>
<tr>
<td>BE</td>
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</table>

<table>
<thead>
<tr>
<th>Noun Head</th>
<th>Predicate Head</th>
<th>Predicate-Predicate</th>
</tr>
</thead>
<tbody>
<tr>
<td>BE</td>
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</table>

(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 analysed 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 bersel '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.

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, hackaw,
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<tr>
<th>Noun Head</th>
<th>Predicate Head</th>
<th>Predicate-Predicate</th>
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<tbody>
<tr>
<td>FOR</td>
<td></td>
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<tr>
<td>wanderlust, blowhole, blow, pipe, password, catchword, springboard, jumprope, cookbook, swearword, cover-term, quench, car, rollbar, sick kit, think tank, cheat sheet, fight song</td>
<td>retarded, program, district, black, sport, madhouse, poorhouse, smart, chair, slow, lane</td>
<td>homesick, dark-adapt, housebroken, success-oriented, summer-light, accident, prone, employer-effective, Chicago-bound, camera-ready, oven-ready, blood-thirsty, trigger-happy, news-greedy, power-hungry, love-starved, protein-starve</td>
</tr>
<tr>
<td>FOR</td>
<td></td>
<td></td>
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<tr>
<td>driveway, runway, smoke, shop, down, staircase, stockhole, grabbag, scratch-paper, crawlspace, wetsuit, active wear, present pants, think tank, mad money</td>
<td>colored, balcony, greenhouse, sweet tooth, hotpad, cold cup, dirty box, smart money, hot spigot, mah sakit, 'hospital' (lit. 'sick house')</td>
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<tr>
<td>FOR</td>
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<tr>
<td>air sembanyang 'water for ablutions' (lit. 'pray-water')</td>
<td>insane asylum, madhouse</td>
<td></td>
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<tr>
<td>FOR</td>
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<tr>
<td>throw-rug, drawstring, blowgun, punch card, dropcloth, kickball, dragnet, pushcart, pushbutton, touch-stone, bite-block, chew-toy, pump-pot</td>
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<table>
<thead>
<tr>
<th>Sent Head</th>
<th>Nom.</th>
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<th>Nom.</th>
<th>Sent Head</th>
<th>Nom.</th>
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<tbody>
<tr>
<td>FOR</td>
<td>wanderlust</td>
<td>retarded</td>
<td>homesick</td>
<td>datang melihatnya</td>
<td>'come (to) see him'</td>
</tr>
<tr>
<td>FOR</td>
<td>driveway</td>
<td>colored</td>
<td>colored</td>
<td>balcony</td>
<td>'water for ablutions' (lit. 'pray-water')</td>
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<tr>
<td>FOR</td>
<td>air</td>
<td>insane asylum</td>
<td>'hospital' (lit. 'sick house')</td>
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</table>
Table III.1.5
Levi Extensions with Predicates
FOR, FOR PASSIVE, and FROM
(continued)

<table>
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<tr>
<th>Noun Head</th>
<th>Predicate Head</th>
<th>Predicate-Predicate</th>
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<tbody>
<tr>
<td><strong>Sent.</strong></td>
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<td><strong>FOR</strong></td>
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<td><strong>tidur</strong></td>
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<td>'sleep'</td>
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<td>'room')</td>
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<td><strong>rumah</strong></td>
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<td><strong>makan</strong></td>
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<td>'restaurant'</td>
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<td></td>
<td>'eat'</td>
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<td></td>
<td>'house'),</td>
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<td></td>
<td><strong>jam makan</strong></td>
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<tr>
<td></td>
<td>'eating'</td>
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<td>'time'</td>
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<td></td>
<td>(lit.</td>
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<td></td>
<td>'eat'</td>
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<td>'soup'),</td>
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<td><strong>baju</strong></td>
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<td><strong>panas</strong></td>
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<td>'warm-'</td>
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<td>'clothes'</td>
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<td></td>
<td>'warm'</td>
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<td></td>
<td>'clothes')</td>
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<tr>
<td><strong>FROM</strong></td>
<td><strong>ractory-new,</strong></td>
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<tr>
<td></td>
<td><strong>farm-fresh,</strong></td>
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<td></td>
<td><strong>freezer-cold,</strong></td>
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<tr>
<td></td>
<td><strong>heaven-sent</strong>(16),</td>
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<tr>
<td></td>
<td><strong>carefree,</strong></td>
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<td></td>
<td><strong>salt-free,</strong></td>
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<td></td>
<td><strong>duty-free,</strong></td>
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<td></td>
<td><strong>language-independent</strong>(17),</td>
<td></td>
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</tbody>
</table>

(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.) butchuruf 'illiterate' (lit. 'blind (to) letters').


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

(9) Consider the following data from "Beowulf": battle-slaek (trough-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 casestruck. 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 (1959:84) 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: tumstil, slipknot, fly-wheel, stopuwah, twiststop, sinkhole, pop-corn, bloutorch, hot pot, stinkbag. In the same way as these data need not involve FOR, buzz-eau need not involve MAPE, 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 agentic constructions are listed in Meys (1975:159): fly-borne, Russian-built, star-crossed, moth-eaten, rebel-held, mammade, tailor-made, sun-scorched, windswept. As for instrumental modifiers, Meys (1975:160) lists:

a) casestruck,
b) dirt-blackened, snowbound,
c) ice-bound,
d) snow-covered, smoke-filled, moss-hung, bloodshot, rock-strewed, 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 agentic group is not susceptible to an analysis in terms of Levi extensions; in that case I think calling the compounds agentine is the best treatment. I feel the same way about some of the instrumental cases, for example, casestruck. 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: 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 agentine categories—a locative
<table>
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<tr>
<th>Noun Head</th>
<th>Predicate Head</th>
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<tr>
<td>AT</td>
<td>*</td>
<td>wet rice,</td>
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<td></td>
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<td>dry</td>
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<td></td>
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<td>rice(1),</td>
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(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 adjetivalization 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 alematics, 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 chain-smoke the modifier is being used figuratively.

Table III.1.6
Levi Extensions with Predicate ABOUT

<table>
<thead>
<tr>
<th>Noun Head</th>
<th>Predicate Head</th>
<th>Predicate-Predicate</th>
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</thead>
<tbody>
<tr>
<td>ABOUT</td>
<td>late dream,</td>
<td>?(3)</td>
</tr>
<tr>
<td></td>
<td>naked dream,(1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>young-and-ir-love</td>
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<tr>
<td></td>
<td>sung,</td>
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<td></td>
<td>alone-and-sing</td>
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<td>feeling,</td>
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<td></td>
<td>swim class,</td>
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<td></td>
<td>scalc</td>
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<td>test(2)</td>
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</tbody>
</table>

(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 vague 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.
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*. Although 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).³

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-Adjustment, as in night-blind, care lost 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 playingact) or from participial adjectives (to spoonfeed from spoon-fed). I am sure this is true for cases like to horseship, derived from a horseship by productive processes: verb = use a noun (to manipulate X) (cf. to hammer, to nail, to key, to bat, to ahovel, etc). However, I am not convinced by Marchand's arguments that all instances of this construction type must be called "pseudo-compounds".

Marchard subtitles this work "a synchronic-diachronic approach", and yet the blending of these two perspectives may be called intertextual 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, the item in itself does not conclude that spoonfeed is not a true compound verb in modern English. Marchard presents his second argument as follows:

"A consistent derivation and use of these composites would involve a real compound verb type...a grammatical change of structural implications...Traditional linguistic habits tend to prevent speakers from breaking up old syntactic patterns by which verbal complements follow the verb in sentences..." (109).

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 cardrine, 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". 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: broubeat, 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 en-


tervironment. 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 promisbreak. 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 the finding 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 broubeat.

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

"We cannot analyse typewrite as 'write in type'...the verb means 'use a typewriter'

Brothmaker...does not mean 'wash the brain'...

The verb is used only with reference to the process called broth-making...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 cial mati lepur 'suffocate in mud' a back-formation from kemiatan l- pur '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 take the '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 lexicosemantic 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). The same Levi extension accounts for the derivation of dish ‘kind of food’ from dish ‘plate’. Aid as in Congressional aid(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. An Indonesian example would be kemalua ‘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>
<thead>
<tr>
<th></th>
<th>Agen-</th>
<th>Gerundive</th>
<th>Partici-</th>
<th>Infinitival</th>
<th>Past/ Present Tense</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-er</td>
<td>-ing</td>
<td>-en/ -ed</td>
<td>-to</td>
<td></td>
</tr>
<tr>
<td>water + ski</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>window + shop</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>chain + smoke</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>bar + hop</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>skin + dive</td>
<td>x</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>apple + pick</td>
<td>x</td>
<td>x</td>
<td></td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>back + stab</td>
<td>x</td>
<td>x</td>
<td>?</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>story + tell</td>
<td>x</td>
<td>x</td>
<td></td>
<td>/</td>
<td>?</td>
</tr>
<tr>
<td>machine + loci</td>
<td>?</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>way + lay</td>
<td>?</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>keel + haul</td>
<td>?</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>hand + write</td>
<td>?</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>house + break</td>
<td>?</td>
<td>x</td>
<td></td>
<td>x</td>
<td>?</td>
</tr>
<tr>
<td>stone + grind</td>
<td>?</td>
<td>?</td>
<td>x</td>
<td>x</td>
<td>?</td>
</tr>
<tr>
<td>batter + whip</td>
<td>?</td>
<td>?</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

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Table III.3
Morphological Constraints on Compound Verbs (1)
(continued)

<p>| Agen- | Gerun- | Partici- | Infini- | Past/|
| -tive| -dive| -pal | tival | Present|</p>
<table>
<thead>
<tr>
<th>-er</th>
<th>-ing</th>
<th>-en/</th>
<th>-to</th>
<th>Tense</th>
</tr>
</thead>
<tbody>
<tr>
<td>drug + erase</td>
<td>?</td>
<td>?</td>
<td>x</td>
<td>?</td>
</tr>
<tr>
<td>heaven + send</td>
<td>?</td>
<td>?</td>
<td>x</td>
<td>?</td>
</tr>
<tr>
<td>land + base</td>
<td>?</td>
<td>?</td>
<td>x</td>
<td>?</td>
</tr>
<tr>
<td>home + make</td>
<td>NE</td>
<td>NE</td>
<td>x</td>
<td>?</td>
</tr>
</tbody>
</table>

(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 homemaker.

Another case where a pattern of lexical chance 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. One might posit the semantic relation CAUSE in cases like these. (Thus, CAUSES 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 jelaj apa itu berarti/Belum jelaj 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 toothpaste, 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/ear', '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 1178:136n23) 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, aromasealed, 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 PBN constructions can take an optional preposition in the paraphrase: blowhole 'hole FOR blowing through', crowlspace '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 -ing, 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 creatafallen and heartbroken (91). I would add footloose (which makes a good pair with tongue-tied and root-bound). Another example comes from the 11-16-82 WOUM 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 ringbanking...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 typeset. To floodlight and to tape-record are latecomers in the same way.

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

12 The modern hunt may be derived by USE from the older teem 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 woman's ravishing the ravishing woman.
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 metaphor 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'; u'fung jawi mati 'my fingertips are numb'; lampa pu jam tu 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: 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. 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 data seem to be the product of the data; 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 things 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). Synecdoche, 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 synecdoche to express what the latter intend by metonymy (i.e. such substitutions as part for whole).

One interesting use of a metonymy (the use of part for the 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 the 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 synecdoche, 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 youngsters-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 small-sense is common, but see-hear is rare. In the second case, perhaps the extension BE is involved, since all offspring (Tagalog anak) start out as youngsters (Tagalog bata).

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Table IV.1
Collocations with anak

<table>
<thead>
<tr>
<th>Relationship</th>
<th>Collocation</th>
<th>Meaning of Modifying Noun</th>
<th>Meaning of Whole</th>
</tr>
</thead>
<tbody>
<tr>
<td>FROM/ small</td>
<td>anak raja</td>
<td>'king'</td>
<td>'king's child'</td>
</tr>
<tr>
<td></td>
<td>anak anjing</td>
<td>'dog'</td>
<td>'puppy'</td>
</tr>
<tr>
<td>small</td>
<td>anak bukit</td>
<td>'hill'</td>
<td>'hill'</td>
</tr>
<tr>
<td>FROM</td>
<td>anak duit</td>
<td>'money'</td>
<td>'interest'</td>
</tr>
<tr>
<td>BEARING TO</td>
<td>anak sungai</td>
<td>'river'</td>
<td>'tributary'</td>
</tr>
<tr>
<td></td>
<td>anak rambut</td>
<td>'hair'</td>
<td>'lock of hair'</td>
</tr>
<tr>
<td></td>
<td>anak lonoeng</td>
<td>'bell'</td>
<td>'clapper'</td>
</tr>
<tr>
<td></td>
<td>anak tangga</td>
<td>'ladder'</td>
<td>'a rung'</td>
</tr>
<tr>
<td></td>
<td>anak roda</td>
<td>'wheel'</td>
<td>'spoke'</td>
</tr>
<tr>
<td></td>
<td>anak tangon</td>
<td>'hand'</td>
<td>'finger'</td>
</tr>
<tr>
<td></td>
<td>anak mata</td>
<td>'eye'</td>
<td>'pupil'(1)</td>
</tr>
<tr>
<td>FOR</td>
<td>anak buser</td>
<td>'archer's bow'</td>
<td>'arrow'</td>
</tr>
<tr>
<td></td>
<td>anak bedil</td>
<td>'rifle'</td>
<td>'bullet'</td>
</tr>
<tr>
<td></td>
<td>anak batutulis</td>
<td>'writing slate'</td>
<td>'slate pencil'</td>
</tr>
<tr>
<td>with/ small</td>
<td>anak boju</td>
<td>'shirt'</td>
<td>'undershirt'</td>
</tr>
<tr>
<td></td>
<td>anak lidah</td>
<td>'tongue'</td>
<td>'uvula'</td>
</tr>
<tr>
<td></td>
<td>anak limpa</td>
<td>'liver, spleen'</td>
<td>'gall bladder'</td>
</tr>
<tr>
<td></td>
<td>anak jadul</td>
<td>'title'</td>
<td>'subtitle'</td>
</tr>
<tr>
<td>HAVE</td>
<td>anak buah</td>
<td>'fruit'</td>
<td>'member (of crew, group), follower'</td>
</tr>
</tbody>
</table>

(1) The origin of anak mata may be like the origin of the word pupil; the image of a small person reflected there.
<table>
<thead>
<tr>
<th>Relationship</th>
<th>Collocation</th>
<th>Meaning of Modifying Noun</th>
<th>Meaning of Whole</th>
</tr>
</thead>
<tbody>
<tr>
<td>mata saya</td>
<td>'I, me'</td>
<td>'my eye'</td>
<td></td>
</tr>
<tr>
<td>BELONGING TO (center: core)</td>
<td>mata bisul</td>
<td>'a boil'</td>
<td>'core of boil'</td>
</tr>
<tr>
<td></td>
<td>mata sasaran</td>
<td>'target'</td>
<td>'bullseye'</td>
</tr>
<tr>
<td></td>
<td>mata susu</td>
<td>'milk, udder'</td>
<td>'nipple'</td>
</tr>
<tr>
<td></td>
<td>mata surat</td>
<td>'letter'</td>
<td>'body of letter'</td>
</tr>
<tr>
<td>BELONGING TO (center: source)</td>
<td>mata air</td>
<td>'water'</td>
<td>'spring'</td>
</tr>
<tr>
<td></td>
<td>mata angin</td>
<td>'the wind'</td>
<td>'compass-points'</td>
</tr>
<tr>
<td></td>
<td>mata hari</td>
<td>'dry'</td>
<td>'sun'</td>
</tr>
<tr>
<td>BELONGING TO (main functioning part)</td>
<td>mata kaki</td>
<td>'foot'</td>
<td>'ankle'</td>
</tr>
<tr>
<td></td>
<td>mata tangga</td>
<td>'ladder'</td>
<td>'a rung'</td>
</tr>
<tr>
<td></td>
<td>mata rantai</td>
<td>'chain'</td>
<td>'link'</td>
</tr>
<tr>
<td></td>
<td>mata piano</td>
<td>'piano'</td>
<td>'piano key'</td>
</tr>
<tr>
<td>BELONGING TO (main functioning part: sharp part)</td>
<td>mata pisau</td>
<td>'knife'</td>
<td>'knifepoint'</td>
</tr>
<tr>
<td></td>
<td>mata tombak</td>
<td>'spear'</td>
<td>'point of spear'</td>
</tr>
<tr>
<td></td>
<td>mata panah</td>
<td>'arrow'</td>
<td>'arrowhead'</td>
</tr>
<tr>
<td></td>
<td>mata guunting</td>
<td>'scissors'</td>
<td>'sharp edge of scissors'</td>
</tr>
<tr>
<td></td>
<td>mata beliung</td>
<td>'axe'</td>
<td>'edge of axe'</td>
</tr>
<tr>
<td></td>
<td>mata bedil</td>
<td>'rifle'</td>
<td>'bead of gun'</td>
</tr>
<tr>
<td></td>
<td>mata jarum</td>
<td>'needle'</td>
<td>'point of needle, OR eye of needle' (1)</td>
</tr>
<tr>
<td>Relationship</td>
<td>Collocation</td>
<td>Meaning of Modifying Noun</td>
<td>Meaning of Whole</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------</td>
<td>--------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>?item</td>
<td><em>mata pencahari</em>an</td>
<td>'livelihood'</td>
<td>'means of livelihood'</td>
</tr>
<tr>
<td></td>
<td><em>mata kuliah</em></td>
<td>'classes'</td>
<td>'academic subject'</td>
</tr>
<tr>
<td></td>
<td><em>mata dagangon</em></td>
<td>'commerce'</td>
<td>'commodities'</td>
</tr>
<tr>
<td></td>
<td><em>mata belmija</em></td>
<td>'expenses'</td>
<td>'budget item'</td>
</tr>
<tr>
<td>??</td>
<td><em>mata kain</em></td>
<td>'cloth'</td>
<td>'design on cloth'</td>
</tr>
</tbody>
</table>

(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 functioning 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-NOUENS AND CLAUSES-IN-VERBS: CONSTRUCTIONS ANALOGOUS TO CERTAIN SUBMORPHIC CLASSIFIER CONSTRUCTIONS

One analogue to the classifier constructions (CH, HC), especially to the verb 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 clause-like verbs such as hagtie.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 high-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 authroat, pik-pockot, turnkey, turnroat, killjoy, spiefire, daredevil, spotisport, 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 pikpockot 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 (autpursse 1362 from French: cause-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 pikpocket 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 pikpockot pattern is still with us.

Clearly, items like liakspittis 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: sweepsates once dared 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 hypotheticon patterns (using, admittedly, fairly non-specific objects such as it, 'em, all and nothing): fix-it, rockemaackem (robots), know-it-all, carry-all, cure-all, overalls, cat'ch-all, overalls, know-nothing, do-nothing. In addition, I can imagine such hypothetical brand names as grow-all, work-all, glue-all. Occasionally, humorous names of this sort are invented: The Lookhorns (comic strip characters), Miss Grookes.⁷

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

Ever 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: woflok 'the act of tilting a small sailboat in the wind until the keel is out of the water'; thankyouwam 'a 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) Manua giftwrapped the negligee.
c) Owen kidnapped the viscount.
d) Yoland herd-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 horsewhipped, 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:

- George housecleaned the attic.
- Dolty snakecharmed the cobra.
- Jimmy trailblazed the Matchez Trade.
- Sarah clambaked the lobster.

So, it may be that hogtie, 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'.

Note that the same pattern occurs with nouns functioning as subject rather than object: hempeak is an example. Other candidates might be manhandle and the more jargony Chomsky-adjoin. (By analogy with the latter, one might create a verb Levi-extend.)

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 disillustrate '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 submorphemic 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, -esah 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 set- 'om'.

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, put#c/o/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/efant- '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 scoofflaw ('one who scoops at the law') (see in U.S. News and World Report 2/7/83, p. 54).

3. Marchand mentions that scoarow 1553 originally referred to a person (380). He also lists a number of now-outmoded expressions of this type, such as lickish and lackbrain just for comparison. Spanish does, and Russian does not typically maintain normal clausal order (VO) in such agentive/instrumental nouns: Spanish sacarorcho 'corkscrew', rompecabeza 'riddle' (lit. 'break-head'); Russian liudobod 'cannibal' (lit. 'people-eat'), pylesos 'vacuum cleaner' (lit. 'dust-suck'), pulemen '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 hyperphenation 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?


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

11 One item which seems to take the hognie pattern, the henpeck pattern and roll them into one is waterlogged, which almost seems to contain both a subject-classifier (water) and an object-classifier (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'.
I have pointed out (in Chapter 6) that in Indonesian, submorphic 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 submorphic 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 submorphic construction may be:

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

As I mentioned above, go fish is an instance of a serial construction. At the submorphic level, tserkan 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 'grasp, grasp'.

Next, we come to items that denote scales by naming the two extremes of that scale. 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.

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

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

An example of a nominal conjunct from Indonesian is sirihpitang 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 r-mah'anga 'household, household goods', which is composed of rumah 'house' and angga 'ladder, stairs'. Similarly, in Russian, khlebsoi can mean 'hospitality' of any form, although its component parts mean simply 'bread-salt'. With verbs, we get mundar-mendir 'back and forth', which can refer to such activities as loitering. Sokom minum is the activity of eating and drinking, usually used to refer to merriement. (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 khlebsoi refers to the union of 'bread and salt', whereas mat'-geronia 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.) 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:rité- 'truth and falsehood', pko:mdé- 'verse and chant', omdra: dhigal: 'moon and sun' and the longer deug: gandharvam:nuorvagarkasai: 'goods and Gandharvas and men and serpents and demons'.

Notes:

1 These three types fill 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 HAVING/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 clauseness and nounness).

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, such 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 bitter/sweet 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 or 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.
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 verb negative tidak, and ability to follow olah '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, nominalized, passivized, to occur as the object of a preposition (or of a verb with the locative 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', merah '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 Baharjo 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>
<thead>
<tr>
<th>Ways of Using Nouns as Verbs in Indonesian and English</th>
<th>English</th>
<th>Indonesian</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CAUSE TO HAVE</strong>_</td>
<td>water the field</td>
<td>mengairi sawah (1)</td>
</tr>
<tr>
<td><strong>CAUSE NOT TO HAVE</strong>_</td>
<td>skin a cat</td>
<td>menguliti kucing</td>
</tr>
<tr>
<td><strong>CAUSE TO BE IN</strong>_</td>
<td>pocket the change</td>
<td>mengantungi uang kembali nya</td>
</tr>
<tr>
<td><strong>CAUSE TO BE</strong>_</td>
<td>knight the man</td>
<td>memperistiri perempuan ('make a wife of a woman') (2)</td>
</tr>
<tr>
<td><strong>USE ON</strong>_</td>
<td>hoe the field</td>
<td>mencangkuli sawah</td>
</tr>
</tbody>
</table>

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.)
fron ted in clefts, or follows a deter-
miner. A similar definition by slot is
advanced in Pike and Pike (1977). A pro-
grammatic 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 be-
ing predicates. (For instance, the defini-
tion '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.
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. 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 -aro of bukaroo. 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 oran of cranberry and the boober of discomboockerate. Normally, formatives and residues would be subsets of the set "component", but according to Bolinger, the abovementioned -aro 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-

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Table VIII.1

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

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 liberate 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 crosscutting, 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 formative 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" -aroow 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)/bibit 'lip, edge' has the same kind of status (limited distribution) as wrek in wrek havo/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 (1977b): metaphors of movement, temperature, etc.

² For instance, what if it is borrowed from the -cro of Spanish vaquer '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 (P), stemm (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): RS + BP, e.g. re/quite and hippopotamo/o (in Greek); PS + BP, e.g. formal, re/take, blackbird/e; and B/FS + B/FS, e.g. black/bird, what/not, up/set, go/aart. 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 zig in Russian mì zig 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 Uly Ghost, the meat in nutmeat, sweetmeat, the weeds in widow's weeds and the wife in fishwife.
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 phonemic-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 "homophonous 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 to 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 submorphic 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 submorphic 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 submorphic 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 \( u\ell\ell \) 'worm'//\( u\ell\) 'snake'; \( k\ell\ell\ell\) 'fog, mist, haze'//\( k\ell\ell\) 'fog, vague, hazy'; \( s\ell\ell\ell\) 'lost (one's way)'//\( k\ell\ell\ell\) 'lost'. Now, this correspondence between \( t \) and \( r \) shows up in two pairs of RS's: \(-it/-itr\) 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 \( hi\ell\ell\) 'suck'//\( hi\ell\ell\) 'breathe'. And that bond, too, has submorphic 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 \( d\ell\ell\) 'white sound' with \( d\ell\ell\) '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. Take as an example the English word patten, first recorded in 1394, with the original meaning 'recite prayers'. Although its source is the Latin paternooster, 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 1235. Thus, with no more than the minimum necessary change in sound or sense, the word patten qualified for submorphemic member-

<table>
<thead>
<tr>
<th>Source</th>
<th>Form</th>
<th>Definition (in Indon.)</th>
<th>LS</th>
<th>Definition</th>
<th>RS</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Persian</td>
<td>tabar</td>
<td>'news, report'</td>
<td>-ar</td>
<td>'move' (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arabic</td>
<td>gairah</td>
<td>'passion, jealousy, ambition'</td>
<td>-ah</td>
<td>'hot' (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>jimat</td>
<td>'talisman, amulet, charm'</td>
<td>-at</td>
<td>'strong, powerful' (4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arabic</td>
<td>hebah</td>
<td>'tremendous, violent, sensational'</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arabic</td>
<td>ayat</td>
<td>'verse (orig. of quran)'</td>
<td>-</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arabic</td>
<td>adat</td>
<td>'custom, behavior'</td>
<td>-</td>
<td>'concentrated, together' (5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arabic</td>
<td>dakar</td>
<td>'penis'</td>
<td>-ar</td>
<td>'extended, long'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arabic</td>
<td>cadar</td>
<td>'veil, sheet'</td>
<td>-</td>
<td>'flat, surface'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arabic</td>
<td>takluk</td>
<td>'subject, yield, submitting'</td>
<td>-ulk</td>
<td>'bent, crooked' (6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arabic</td>
<td>asyik</td>
<td>'passionately, to be in love', busy, zealous'</td>
<td>-ik</td>
<td>'sharp' (7)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arabic</td>
<td>haram</td>
<td>'forbidden, prohibited, abstain'</td>
<td>-am</td>
<td>'dark' (8)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Source</td>
<td>Form</td>
<td>Definition (in Indon.)</td>
<td>LS</td>
<td>Definition</td>
<td>RS</td>
<td>Definition</td>
</tr>
<tr>
<td>---------</td>
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<td>------------------</td>
</tr>
<tr>
<td>Arabic</td>
<td>paham</td>
<td>'understand, know'</td>
<td>-am</td>
<td>'light' (9)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>hormat</td>
<td>'honor, respect, regards, homage'</td>
<td>-at</td>
<td>'high' (10)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Indic</td>
<td>genta</td>
<td>'bell'</td>
<td>kis(n)t-</td>
<td>'strike'</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>keluarga</td>
<td>'family'</td>
<td>klv/l-</td>
<td>'together' (11)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gula(12)</td>
<td>'sugar'</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>galogala(13)</td>
<td>'mixture of dammar and pitch for caulking'</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gergaji(14)</td>
<td>'a saw'</td>
<td>klv/r-</td>
<td>'grind, scratch'</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>acar</td>
<td>'pickles'</td>
<td>-ar</td>
<td>'fluid'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>European</td>
<td>kalip</td>
<td>'paperclip'</td>
<td>klv/l-</td>
<td>'CAUSE to be together' (15)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>kelas</td>
<td>'class (school)'</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>gelas</td>
<td>'glass (for drinking)'</td>
<td></td>
<td>'light// dark' (17)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>kerue</td>
<td>'crush (a drink)'</td>
<td>klv/r-</td>
<td>'crush, grind' (19)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>keritik</td>
<td>'criticism'</td>
<td>-ik</td>
<td>'sharp' (19)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>belau</td>
<td>'blue, glitter'</td>
<td>be/s/al-</td>
<td>'light// dark'</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>dokar</td>
<td>'dogcart'</td>
<td>-ir</td>
<td>'PDR move'</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>senapan</td>
<td>'rifle'</td>
<td>-ap</td>
<td>'give out emit' (20)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>kerenyan</td>
<td>'geranium'</td>
<td>-am</td>
<td>'light// dark' (21)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>separai</td>
<td>'sheet, bedspread'</td>
<td>-ai</td>
<td>'thin: plane' (22)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>minus</td>
<td>'deprived, impoverished (e.g. area)'</td>
<td>-us</td>
<td>'thin' (23)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>menit</td>
<td>'minute'</td>
<td>-it</td>
<td>'small' (24)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>panik</td>
<td>'panic'</td>
<td>-ik</td>
<td>'disorderly, mixed up' (25)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Cf. indigenous gempar 'be in an uproar or commotion, sensation', omar 'noisy'.

The Persian form is shalwar.

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'.

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

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

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

The metaphor here is INTENSITY IS SHARPNESS. Cf. bidik 'to peer, to aim', telik 'perspicious, spy on'.

The metaphor here is VIRTUE IS LIGHT/VICE IS DARKNESS. Indigenous hitam 'black, dark' is used in this metaphorical sense; e.g. menganarkam naka 'to blacken someone's name'.

The metaphor here is similar: KNOWLEDGE IS LIGHT. The Arabic ilham 'divine inspiration' ma, fit the same set. Cf. native girah 'twinkle'.

The metaphor here is IMPORTANCE/VALUE IS UP. Another borrowing in this metaphorical set is miringat 'aristocracy'. Native roots in the metaphor are: angkat 'lift, raise', pangkat 'rank, floor, step, platform', tingkat 'floor, class, rung, level, phase' and panjat 'climb'.

Cf. indigenous kelompok 'cluster, group, bunch'.

The Sanskrit form is gud'a. The change from retroflex 2 to 3 in Indonesian is common (also seen in Indonesian telaga).

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

The Sanskrit form of the word is kракача. Since the voiceless velar form of the LS has the same semantics as the voiced, the voicing of the initial consonant cannot be explained synchronically.

Cf. indigenous keling 'rivet'.

Cf. indigenous kelompok.

Cf. indigenous gilap 'shine brightly'.

Cf. indigenous kerak 'dregs, sediment'.

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

Cf. indigenous asap 'smoke, steam', matap 'dim, smoldering', mawap 'to steam, to bubble'. Note that the -an could be interpreted quite naturally as the indigenous nominal suffix.

Among the native members of this set, gerenjac 'twinkle' is phonemically close, and borrowed tinguang 'red head' suggests the same color.

Cf. indigenous helai 'sheet, leaf', selamai 'scarf, sling over the shoulder'.

Cf. indigenous tandus 'barren (land)'. The metaphor is SCARCITY IS THINNESS.

The metaphor is TIME IS SPACE. Cf. sedikit 'a little bit', sekukit 'a tiny bit', rawit 'small, fine'.

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A number of indigenous freezes comprise the core of this group: e.g. porik-parik 'a mess, in disorder'.

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 tu-langga.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 Indone-

sian, 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 mulas 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. 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); c.f. 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 even when there is no link, such a freeze can be called a "cabinet". 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 "Slamene 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. 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 ana haw, tough and go, betwixt and between.

3. A vowel of shorter inherent duration (i<ue<o<e<ka): pitter-patter, dribble and drab, riffraff, orissa, ogress, flip-flop, spic and span, oops and ah.

4. Fewer initial consonants: fair and square, high and dry, helter-skelter, sea and ski, itty-bitty, nitty-gritty, aches and pains.

5. Fewer final consonants: odds and ends, safe and sound, top and turn, free and clear.


7. More obstructive final consonant: kith and kin, push and pull.

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

The best study of Indonesian freezes I know of is Stevens (1983). 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 ɨ and u, but also ŋ and ɔ), leaving schwa unaffected.

2. If one of the contrastive vowels is a, then that vowel's counterpart will be ɨ if the "nonsense element" is on the right, and ɨ if the "nonsense element" is on the left. Examples: gerak 'move'/gerak-gerik 'one's every move'; derap/derup-derap.

Concerning the various vowel-alternation patterns, we see that the data 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 ɨ.

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, o̞-u̞-a̞-a̞-t represents a pattern of vowels in which the second and third vowels are both a, the last is ɨ, and the first is a back rounded vowel: either ɔ or ŋ.

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 over followed (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:

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### Table XII.1

**Kinds of Phonemic Overlap in Frieses**

<table>
<thead>
<tr>
<th>Relation Between Two Constituents</th>
<th>Item</th>
<th>Meaning of First Constituent</th>
<th>Meaning of Second Constituent</th>
<th>Meaning of Whole</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Ablaut&quot;: o/u- a//a- i</td>
<td>bolak-balik</td>
<td>?</td>
<td>'return, reverse'</td>
<td>'to and fro, frequently, contradictory, to go up and down'</td>
</tr>
<tr>
<td></td>
<td>oobak-oabik</td>
<td>?</td>
<td>'torn, snagged'</td>
<td>'in tatters'</td>
</tr>
<tr>
<td></td>
<td>oolang-oaling</td>
<td>?</td>
<td>?</td>
<td>'in disorder'</td>
</tr>
<tr>
<td></td>
<td>ongang-ongking</td>
<td>?</td>
<td>'in rags, tattered'</td>
<td>'in rags and tatters'</td>
</tr>
<tr>
<td></td>
<td>oongkar-oangkir</td>
<td>?</td>
<td>'spur (of a bird)'</td>
<td>'protruding everywhere'</td>
</tr>
<tr>
<td></td>
<td>gonta-ganti</td>
<td>?</td>
<td>'change, replace'</td>
<td>'mutual, changing repeatedly'</td>
</tr>
<tr>
<td></td>
<td>Jongkar-Jangkir</td>
<td>?</td>
<td>?</td>
<td>'sticking out right and left'</td>
</tr>
<tr>
<td></td>
<td>Jongkat-Jangkit</td>
<td>?</td>
<td>'spread (disease)??'</td>
<td>'wobble, bob up and down'</td>
</tr>
<tr>
<td></td>
<td>kolang-kaling 1</td>
<td>?</td>
<td>?</td>
<td>'up and down movement'</td>
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<tr>
<td></td>
<td>kolang-kaling 2</td>
<td>?</td>
<td>?</td>
<td>'sugar palm fruit'</td>
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<tr>
<td></td>
<td>komat-kamit</td>
<td>?</td>
<td>?</td>
<td>'mumbling, with moving lips'</td>
</tr>
<tr>
<td></td>
<td>kontai-kantil</td>
<td>?</td>
<td>?</td>
<td>'to dangle'</td>
</tr>
</tbody>
</table>
Table XII.1

Kinds of
Phonemic Overlap
in Freeze
(continued)

<table>
<thead>
<tr>
<th>Relation Between Two Constituents</th>
<th>Item</th>
<th>Meaning of First Constituent</th>
<th>Meaning of Second Constituent</th>
<th>Meaning of Whole</th>
</tr>
</thead>
<tbody>
<tr>
<td>kontang-kanting</td>
<td>?</td>
<td>?</td>
<td>'to dangle'</td>
<td></td>
</tr>
<tr>
<td>korat-karti</td>
<td>?</td>
<td>?</td>
<td>'dislocated'</td>
<td></td>
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<tr>
<td>kosak-kasik</td>
<td>?</td>
<td>?</td>
<td>'fidgeting'</td>
<td></td>
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<tr>
<td>kwaar-kaotr</td>
<td>?</td>
<td>?</td>
<td>'in disorder (e.g. flee, scatter)'</td>
<td></td>
</tr>
<tr>
<td>kupat-kapit</td>
<td>?</td>
<td>'pinched, close together, jammed, stuck, between two things (??)'</td>
<td>'dangling limply'</td>
<td></td>
</tr>
<tr>
<td>mandar-mandir</td>
<td>?</td>
<td>?</td>
<td>'back and forth'</td>
<td></td>
</tr>
<tr>
<td>onbang-ambing</td>
<td>?</td>
<td>'udder (??)'</td>
<td>'oscillate, drift, be uncertain'</td>
<td></td>
</tr>
<tr>
<td>onyak-anyik</td>
<td>?</td>
<td>?</td>
<td>'to dawdle'</td>
<td></td>
</tr>
<tr>
<td>orak-artik</td>
<td>'untie (??)'</td>
<td>'insomnia (??)'</td>
<td>'cabbage mixed with eggs'</td>
<td></td>
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<tr>
<td>polang-paling</td>
<td>?</td>
<td>'turn, swing round'</td>
<td>'to whirl'</td>
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<tr>
<td>pontang-panting</td>
<td>?</td>
<td>'dart away, fall with a thud'</td>
<td>'scattered, in a hurry'</td>
<td></td>
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<tr>
<td>porak-parik</td>
<td>?</td>
<td>'in line, in a queue (??)'</td>
<td>'a mess, in disorder'</td>
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</table>
### Table XII.1

Kinds of Phonemic Overlap in Freeze (continued)

<table>
<thead>
<tr>
<th>Relation Between Two Constituents</th>
<th>Item</th>
<th>Meaning of First Constituent</th>
<th>Meaning of Second Constituent</th>
<th>Meaning of Whole</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>robak-rabik</td>
<td>?</td>
<td>'torn, tattered at the edges'</td>
<td>'torn in shreds'</td>
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<tr>
<td></td>
<td>rombang-rambing</td>
<td>?</td>
<td>?</td>
<td>'tattered and torn'</td>
</tr>
<tr>
<td></td>
<td>rombang-ramping</td>
<td>?</td>
<td>'slender, thin, slightly built, (me) worn at the edges'</td>
<td>'tattered and torn'</td>
</tr>
<tr>
<td></td>
<td>roprik-rupik</td>
<td>?</td>
<td>?</td>
<td>'in disorder'</td>
</tr>
<tr>
<td></td>
<td>sulat-salit</td>
<td>?</td>
<td>?</td>
<td>'irregular, jagged (teeth)'</td>
</tr>
<tr>
<td></td>
<td>ubrak-abrik</td>
<td>?</td>
<td>?</td>
<td>'rummage in'</td>
</tr>
<tr>
<td></td>
<td>wung-anting</td>
<td>?</td>
<td>'swing, dangle'</td>
<td>'swinging to and fro'</td>
</tr>
<tr>
<td>&quot;Abbrui&quot;; a//u</td>
<td>mona-mundur</td>
<td>?</td>
<td>'go backwards'</td>
<td>'go back &amp; forth'</td>
</tr>
<tr>
<td></td>
<td>aasil-usul</td>
<td>'origin, source, parentage, descent'</td>
<td>'nature, characteristic'</td>
<td>'pedigree, descent, origin, history'</td>
</tr>
<tr>
<td></td>
<td>cebar-cebur</td>
<td>?</td>
<td>?</td>
<td>'to splash'</td>
</tr>
<tr>
<td></td>
<td>salam-celium</td>
<td>?</td>
<td>?</td>
<td>'chase in and out of one's house without consideration for others, bang, stamp, pound'</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Relation Between Two Constituents</th>
<th>Item</th>
<th>Meaning of First Constituent</th>
<th>Meaning of Second Constituent</th>
<th>Meaning of Whole</th>
</tr>
</thead>
<tbody>
<tr>
<td>desa-desus</td>
<td>?</td>
<td>'rustle (of the wind)'</td>
<td>'rumors, whispering of voices'</td>
<td></td>
</tr>
<tr>
<td>gerabak-gerubuk</td>
<td>to cry</td>
<td>?</td>
<td>'stomp, thump (furniture, footsteps)'</td>
<td></td>
</tr>
<tr>
<td>geronggang-geronggong</td>
<td>?</td>
<td>?</td>
<td>'hollow'</td>
<td></td>
</tr>
<tr>
<td>getak-getuk</td>
<td>?</td>
<td>?</td>
<td>'knocking of a butcher's cleaver on a cutting board'</td>
<td></td>
</tr>
<tr>
<td>inggang-inggung</td>
<td>?</td>
<td>?</td>
<td>'staggering, tottering'</td>
<td></td>
</tr>
<tr>
<td>jendal-jendul</td>
<td>?</td>
<td>'bump, bumpy'</td>
<td>'bumpy'</td>
<td></td>
</tr>
<tr>
<td>jenggar-jenggur</td>
<td>?</td>
<td>?</td>
<td>'overgrown, exceptionally big for one's age'</td>
<td></td>
</tr>
<tr>
<td>kelulak</td>
<td>'later' (??)</td>
<td>'turn, curve'</td>
<td>'curves'</td>
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<tr>
<td>kerak-keruk</td>
<td>'crust' (??)</td>
<td>'scrape, dredge'</td>
<td>'crack'</td>
<td></td>
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<tr>
<td>kerang-kerang</td>
<td>'shell, oyster, clam, mussel, (REDUP.) loose shells on a path'</td>
<td>'concave, hollow, hollowed out'</td>
<td>'clatter (e.g. dishes)'</td>
<td></td>
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<tr>
<td>legak-legok</td>
<td>?</td>
<td>?</td>
<td>'uneven'</td>
<td></td>
</tr>
<tr>
<td>lekak-lekuk</td>
<td>?</td>
<td>'hollow, dented'</td>
<td>'bumpy'</td>
<td></td>
</tr>
<tr>
<td>Relation Between Two Constituents</td>
<td>Item</td>
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<td>Meaning of Second Constituent</td>
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<td>-----------------------------------</td>
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<tr>
<td></td>
<td>piat-piut</td>
<td>?</td>
<td>'descendant fifth removed'</td>
<td>'descendants'</td>
</tr>
<tr>
<td>&quot;Ablaut&quot;: a/i</td>
<td>corat-cooré</td>
<td>?</td>
<td>?</td>
<td>'rough draft'</td>
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<tr>
<td></td>
<td>keoomak-keoomik</td>
<td>?</td>
<td>?</td>
<td>'to put too much in one's mouth'</td>
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<td></td>
<td>keropas-keropis</td>
<td>?</td>
<td>?</td>
<td>'small articles, articles of no importance'</td>
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<tr>
<td></td>
<td>polang-poléng</td>
<td>?</td>
<td>?</td>
<td>'checkered'</td>
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<tr>
<td></td>
<td>oengar-omgir</td>
<td>?</td>
<td>?</td>
<td>'to cry hard'</td>
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<tr>
<td></td>
<td>teka-teki</td>
<td>?</td>
<td>?</td>
<td>'riddle, puzzle'</td>
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<td></td>
<td>dancas-dansi</td>
<td>'Western-style dancing'</td>
<td>?</td>
<td>'dancing'</td>
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<tr>
<td></td>
<td>kemak-kemik</td>
<td>?</td>
<td>'dented' (?)</td>
<td>'to mumble'</td>
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<tr>
<td></td>
<td>kengat-kenuit</td>
<td>?</td>
<td>'wink'</td>
<td>'pulsating, rising and falling'</td>
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<td></td>
<td>kesap-keelp</td>
<td>?</td>
<td>'blink (eyes)'</td>
<td>'blinking (eyes)'</td>
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<td></td>
<td>mercap-meroik</td>
<td>?</td>
<td>?</td>
<td>'rustling of water'</td>
</tr>
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<td></td>
<td>umgat-unqgit</td>
<td>?</td>
<td>?</td>
<td>'to move up and down'</td>
</tr>
<tr>
<td>Relation Between Two Constituents</td>
<td>Item</td>
<td>Meaning of First Constituent</td>
<td>Meaning of Second Constituent</td>
<td>Meaning of Whole</td>
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<tr>
<td>-----------------------------------</td>
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<td>------------------------------</td>
<td>------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>&quot;Ablaut&quot;: u//a</td>
<td>huru-hara</td>
<td>?</td>
<td>?</td>
<td>'hue and cry, upset'</td>
</tr>
<tr>
<td></td>
<td>selang-selang</td>
<td>?</td>
<td>'to stare glassily (??)'</td>
<td>'to jingle'</td>
</tr>
<tr>
<td></td>
<td>derup-derap</td>
<td>?</td>
<td>'crackle, creak, trot, rattle, rap'</td>
<td>'sound of many footsteps'</td>
</tr>
<tr>
<td></td>
<td>geruk-gerak 1</td>
<td>?</td>
<td>'move, spasm (??)'</td>
<td>'thunder'</td>
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<tr>
<td></td>
<td>geruk-gerak 2</td>
<td>?</td>
<td>'move, spasm'</td>
<td>'sound of tables scraping across the floor'</td>
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<td>keauh-kecah</td>
<td>?</td>
<td>?</td>
<td>'make/raise a fuss'</td>
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<td></td>
<td>kelueh-kelasah</td>
<td>?</td>
<td>?</td>
<td>'troubled, fitful (sleep)'</td>
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<tr>
<td></td>
<td>gunung-ganang</td>
<td>mountain</td>
<td>?</td>
<td>'lots of mountains'</td>
</tr>
<tr>
<td></td>
<td>lekap-lekap</td>
<td>?</td>
<td>'to stick, fasten, attach (??)'</td>
<td>'the sound of creaking joints'</td>
</tr>
<tr>
<td></td>
<td>rumau-randa</td>
<td>?</td>
<td>'widow (??)'</td>
<td>'to go around carrying all one's possessions'</td>
</tr>
</tbody>
</table>
Table XII.1
Kinds of
Phonemic Overlap
in Javanese
(continued)

<table>
<thead>
<tr>
<th>Relation Between Two Constituents</th>
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<th>Meaning of First Constituent</th>
<th>Meaning of Second Constituent</th>
<th>Meaning of Whole</th>
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</thead>
<tbody>
<tr>
<td>C/VCVC</td>
<td>saka-baka</td>
<td>?</td>
<td>'eternal, lasting, hereditary'</td>
<td>'traditions, heirlooms'</td>
</tr>
<tr>
<td></td>
<td>kakal-bakal</td>
<td>?</td>
<td>'raw material, future, prospective, candidate, for, (meN) plan, design'</td>
<td>'founder of a Javanese village'</td>
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<tr>
<td></td>
<td>sangkhi-mangkhi</td>
<td>?</td>
<td>?</td>
<td>'sticking out in all directions'</td>
</tr>
<tr>
<td></td>
<td>keladhi-pedeh</td>
<td>?</td>
<td>?</td>
<td>'to speak Dutch'</td>
</tr>
<tr>
<td></td>
<td>kelut-melut</td>
<td>?</td>
<td>?</td>
<td>'commotion, confusion, complicated, slump, depression'</td>
</tr>
<tr>
<td></td>
<td>saka-baka</td>
<td>?</td>
<td>'eternal, lasting, hereditary'</td>
<td>'traditions, heirlooms'</td>
</tr>
<tr>
<td></td>
<td>aerai-berai</td>
<td>'separated, parted, divorced'</td>
<td>'(meN-kan) (REDUP.) scatter, spread'</td>
<td>'dispersed, scattered'</td>
</tr>
<tr>
<td></td>
<td>sayur-mayur</td>
<td>'vegetables'</td>
<td>?</td>
<td>'all k.o. vegetables'</td>
</tr>
<tr>
<td></td>
<td>seluk-beluk</td>
<td>'curve, bend, coil, twisted, winding'</td>
<td>?</td>
<td>'details, complications, related to'</td>
</tr>
<tr>
<td></td>
<td>lauk-pauk</td>
<td>'side dish (for rice)'</td>
<td>'hook (??)'</td>
<td>'variety of side-dishes'</td>
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<tr>
<td></td>
<td>terang-benderang</td>
<td>'clear, bright'</td>
<td>?</td>
<td>'very clear, very bright'</td>
</tr>
<tr>
<td>Relation Between Two Constituents</td>
<td>Item</td>
<td>Meaning of First Constituent</td>
<td>Meaning of Second Constituent</td>
<td>Meaning of Whole</td>
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<td>--------------------------</td>
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<tr>
<td>LS</td>
<td>belu-belai</td>
<td>?</td>
<td>'tatter, caress'</td>
<td>'chatter'</td>
</tr>
<tr>
<td></td>
<td>celengkang-celengkok</td>
<td>?</td>
<td>?</td>
<td>'windoing, bent'</td>
</tr>
<tr>
<td></td>
<td>dengkang-dengkol</td>
<td>?</td>
<td>'bent, crooked (arms)'</td>
<td>'bent and bowed'</td>
</tr>
<tr>
<td></td>
<td>inosang-inot</td>
<td>?</td>
<td>'(ter) (REDUP.) crippled'</td>
<td></td>
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<tr>
<td></td>
<td>kebang-keroh</td>
<td>?</td>
<td>'false, deceptive, crooked, on the sly'</td>
<td>'crisscross (lines), irregular (shape),rambling (house, city)'</td>
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<tr>
<td></td>
<td>teruaterang</td>
<td>'straight, continuing'</td>
<td>'bright, clear'</td>
<td>'straightforward, frank'</td>
</tr>
<tr>
<td></td>
<td>kampang-kampia</td>
<td>?</td>
<td>'deflated, flat (tire), sunken (cheeks)'</td>
<td>'to pant'</td>
</tr>
<tr>
<td></td>
<td>kioang-kiooch</td>
<td>?</td>
<td>'deceive, swindle, cause a commotion'</td>
<td>'swindle'</td>
</tr>
<tr>
<td></td>
<td>wongkang-wongkit</td>
<td>?</td>
<td>'lift, raise, (REDUP.) bob up and down'</td>
<td>'go up and down (see-saw, rocker)'</td>
</tr>
<tr>
<td></td>
<td>jalan-jalur</td>
<td>'street, road, way'</td>
<td>'channel, furrow between plants'</td>
<td>'route'</td>
</tr>
<tr>
<td></td>
<td>llonggang-llonggok</td>
<td>'swinging, swaying, swing one's hips'</td>
<td>'swaying'</td>
<td>'swinging and swaying'</td>
</tr>
<tr>
<td></td>
<td>siap-siaga</td>
<td>'ready, finished, attention!'</td>
<td>'ready, prepared'</td>
<td>'ready, prepared for action'</td>
</tr>
<tr>
<td>Relation Between Two Constituents</td>
<td>Item</td>
<td>Meaning of First Constituent</td>
<td>Meaning of Second Constituent</td>
<td>Meaning of Whole</td>
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<td>------------------------------</td>
<td>------------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td></td>
<td>gelap</td>
<td>'dark, not clear'</td>
<td>'?darkness'</td>
<td>'pitch dark'</td>
</tr>
<tr>
<td></td>
<td>gulita</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>kering</td>
<td>'dry'</td>
<td></td>
<td>'completely dried up (e.g. creek)'</td>
</tr>
<tr>
<td></td>
<td>kerontang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>kurus-</td>
<td>'thin, skinny'</td>
<td>'dry'</td>
<td>'thin as a rail, emaciated'</td>
</tr>
<tr>
<td></td>
<td>kering</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>lemah-</td>
<td>'weak, soft, delicate, supple'</td>
<td>'soft, smooth, gentle, supple'</td>
<td>'gentle, refined'</td>
</tr>
<tr>
<td></td>
<td>lembut</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>sorak</td>
<td>'applause, cheering, yell'</td>
<td></td>
<td>'applause, cheering, yelling'</td>
</tr>
<tr>
<td></td>
<td>socrat</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>tunggang-</td>
<td>'upside down, steep'</td>
<td></td>
<td>'head over heels'</td>
</tr>
<tr>
<td></td>
<td>langgang</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>campur-</td>
<td>'mix'</td>
<td>'blend'</td>
<td>'mix together'</td>
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<tr>
<td></td>
<td>baur</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>sangkut</td>
<td>'be stuck on, caught on, relate, involve, have to do with'</td>
<td>'closely joined, cling to adhere, bind, merge'</td>
<td>'closely joined, merged'</td>
</tr>
<tr>
<td></td>
<td>paut</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>esahw</td>
<td>'trouble, worry, grief, difficulty, feeling bad'</td>
<td>'fatigued, tired, difficult'</td>
<td>'great difficulty, much effort, pains'</td>
</tr>
<tr>
<td></td>
<td>payah</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>peah</td>
<td>'broken, smashed, shattered'</td>
<td>'cracked, split, cut in half'</td>
<td>'broken to pieces'</td>
</tr>
<tr>
<td></td>
<td>belah</td>
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</tbody>
</table>
Table XII.1

Kinds of
Phonemic Overlap
in Freezes
(continued)

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<thead>
<tr>
<th>Relation Between Two Constituents</th>
<th>Item</th>
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<th>Meaning of Second Constituent</th>
<th>Meaning of Whole</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>'cantik molék'</td>
<td>'beautiful'</td>
<td>'beautiful, pretty, cute'</td>
<td>'very beautiful'</td>
</tr>
</tbody>
</table>

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, fatler 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 that, now and then.

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:

<table>
<thead>
<tr>
<th>Freeze</th>
<th>Literal Translation</th>
<th>Free Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Me&quot; first</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pulang-pergi</td>
<td>'go home-depart'</td>
<td>'round trip'</td>
</tr>
<tr>
<td>kakak-adik</td>
<td>'older sibling'</td>
<td>'brothers &amp; sisters'</td>
</tr>
<tr>
<td>sana-sini</td>
<td>'there-here'</td>
<td>'here &amp; there'</td>
</tr>
<tr>
<td>tumun-naik</td>
<td>'go down-go up'</td>
<td>'go up &amp; down'</td>
</tr>
<tr>
<td>cebar-cebur</td>
<td>?</td>
<td>'splashing' around</td>
</tr>
<tr>
<td>keolu-keolah(1)</td>
<td>?</td>
<td>'raise a fuss'</td>
</tr>
</tbody>
</table>

*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 through 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'; danse 'dance'; danse-dansai 'all kinds of dances'; mundi 'bathe/mandi-manda 'bathe'; liku 'bend, curve'/ lika-liku 'ins and outs'; raba 'rub, fondle'/ rubu-raba 'grobe around'.

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Appendix XIII

Submorphic 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 submorphic patterns as a cohesion strategy in such forms of verbal play and art as poetry and proverbs.1

XIII.1 Submorphic 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 *ramp* is a rougher word than *file*, can give no little to the linguist where phonemes 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 submorphic 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 faculty 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 usefully useful things to have in one's repertoire on certain occasions: for marriage proposals, banquets, arguments, vituperation, and so on.

The pantun for which we offer one possible submorphic analysis is the follow-

Table XIII.1

<table>
<thead>
<tr>
<th>Submorphic Structure of a Pantun</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First rining pairs:</strong></td>
</tr>
<tr>
<td>Initial state.</td>
</tr>
<tr>
<td>(Submorphemes: Stability.)</td>
</tr>
<tr>
<td><strong>Second rining pair:</strong></td>
</tr>
<tr>
<td>Subsequent state.</td>
</tr>
<tr>
<td>(Submorphemes: Instability.)</td>
</tr>
<tr>
<td><strong>First half:</strong></td>
</tr>
<tr>
<td>Plants.</td>
</tr>
<tr>
<td>(Submorphemes: Shape and consistency)</td>
</tr>
<tr>
<td>jag-lung 'long, rigiu'</td>
</tr>
<tr>
<td>ser-ai 'thin'</td>
</tr>
<tr>
<td><strong>Second half:</strong></td>
</tr>
<tr>
<td>Human relation.</td>
</tr>
<tr>
<td>(Submorphemes: Arrangement.)</td>
</tr>
<tr>
<td>kamp-lung 'together'</td>
</tr>
<tr>
<td>cer-ai 'apart'</td>
</tr>
</tbody>
</table>

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 overall 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 submorphic 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.

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. 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. 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, pipi'sama pipit 'Hornbills with hornbills, sparrows with sparrows.' The crucial contrast in the proverb comes 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 explanation of submorphemes similar to that in *Malom ini bertainam jayung: a crucial semantic opposition expressed by a pair of homophous submorphemes. *Raja adil raja disem-bah, *Raja salim raja disangah. '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 some- one bowing down to *sey horage), 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. Examples: *Suara Merdeka—terbears 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 langit yang mau berjengkok 'A scorpion is an insect that... if a scorpion is about to sting you, he does like a person squatt- ing' (with appropriate hand-gesture). What I have in mind here is the use of one jolngk- word to define or describe another.

Neologisms, as a phenomenon showing the use of subphonic patterns, include the Indonesian way of abbreviating phrases (usually noun compounds) by choosing pieces of constituent words. My idea is that subphonic 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 subphonic 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 can't pair 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 be a continuous string from that word, which is usually the case: pan for *pertahanan defense, dik for *pendidikan education, pws for *pues center, and the amazing *wakunoor for waktu kunjung *paar 'the time for a date with one's girlfriend.' However, Pak Joko has talked about a kind of abbreviation called *wanaah, in which, for instance, Javanese seke *from would become not king but sing. Discontinuity is not the norm in wanaah, though. Other examples would be: nyangdi from menyang endi, sondone from rasa sendone. Although I believe the term "onomatopoia" is often used as a garbage can or way of retreating to explain, I think it is an appropriate label for representations of sounds such as one finds in comic books (e.g. splat!, ka-pow!). 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 onomatopoia, I find corroboration for submorphemes I have posited. See Table XIII.2. Other examples of monosyllabic ono- matopoic roots—this time from Echols and Shadidly—which line up with RS's are the following. The monosyllables bar 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, stri- dent, 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 lesaau 'rustling noise', *paraau 'horse', *rinoua 'chatter, twitter'. Das 'a shot, bang of a gun' is related to -as 'strike', with the Levi extension MADE BY (AUERAL: BE/BE LIKE SOUND MADE BY). Similarly, tanga '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)

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

1 My predecessor, Aliasjahana (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, gur, dor, eup.

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 phonethemes. He asked an introductory linguistics class questions like: "Which of the following would you guess to mean 'sinister headgear'? toque, coul, wimple" 15 out of 20 students—in spite of unfamiliarity with the words in question—answered with coul, which Bolinger attributes to the rime -oul 'sinister' as in oul, prow, foul, coul, growl, howl.) Although I do 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 was then to choose one of four, four meanings offered on the sheet. Another option was 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 rhymes 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), AcCune (1977). A sample of the earlier, traditional view of sound symbolism in poetry is Ingalls (1949), who talks about "chromatism" and "cone 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 last", 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 "Bunung Amok": merambah merambah barah darakhk 'it roars it swells it sweats 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. Salih'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 phenomenon 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 Mo-capat 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 almon-d (shaqad)." "You have seen well, for I am watching (shaqad) my people."

9 Some who have written on proverbs and related matters are Wilkinson (1907), Shelle-bear (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 occurrences of the partial sense words "at hand" involved, six have a clear analysis according to the system proposed in this study: Ska-li air pasang, sekali pastr berubah 'When the tide turns, the sand moves.' (Useful 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 suggests 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 dhosoek. 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 dhosoek 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 dhosoek, based on Javanese rather than Indonesian, and supplied by Pak Sri Joko Raharjo, are the following: sangkur 'cup', analyzed as being derived from the last syllables of the words nyencoang pikir 'attracting thoughts', guru 'teacher', analyzed as being derived from the last syllables of the words minggu turu 'Sunday (he) sleeps'.

Other data of a popular nature are cerei '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 meranggang.

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). Thassen (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 colloquialism of infantile language, in searching for stronger effects, tends to reinforce the meaning by the sound."

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 scords 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 systemsprint. 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 bizimp, 'limp vehicle type B'), patterns beautifully with the various biz- words having to do with 'expansion' or 'fluid'.

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APPENDIX XIV

SOME TENTATIVE CROSS-LINGUISTIC CONJECTURES

XIV.0 Introduction

This appendix is concerned with comparisons of submorphic 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 submophemes 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 submophemes.

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 interpretations 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 naiveties 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 submorphic 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 submophemes, 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 submorphic 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 submopheme denote the same thing, or phonemic-semantic similarities, where both form and meaning are alike. It may be appropriate to expect more isomorphisms of these kinds at the submorphic 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). It appears that the kinds of meaning handled by submorphic-like means in some languages are the same (cf. Chapter 6, on kinds of meaning normal at the submorphic level). Does this mean that ways of human perceiving are universal, or are they language-specific? 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.

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' 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'.

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).

Table XIV.2

<table>
<thead>
<tr>
<th>Semantic Isomorphism: Russian</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ak/-uk (-yik)</td>
</tr>
<tr>
<td>-av (-yiv)</td>
</tr>
<tr>
<td>-uj/-uj (-y!j)</td>
</tr>
<tr>
<td>pl-</td>
</tr>
<tr>
<td>'fluid'</td>
</tr>
<tr>
<td>st-</td>
</tr>
<tr>
<td>'rigid, firm, erect, unmoving'</td>
</tr>
</tbody>
</table>

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.

Other examples of these submorphemes are:

- a) pl- 'fluid': play 'melt', plesk 'splash';
- b) st- 'rigid, firm, erect, unmoving': stym 'grow cold, freeze, stiffen', sttar 'old, ancient' (cf. also tables below);
- c) -yik 'sound': zvuk 'sound', rek/ rek 'speak, say, name', prék 'reproach', krik 'shout', klík 'call, shout', šmék 'hint, indicate', krušk 'swoon, grief, destruction, failure', šmuk 'torture, torment', šdim 'wild, savage';
- d) -yiv 'surface': krov/kryov 'shelter, cover', rav/rov 'even, smooth, equal', osnov 'base, foundation';

Here is the second table:

<table>
<thead>
<tr>
<th>Subgroup</th>
<th>English Example</th>
<th>Indonesian Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>'fluid'</td>
<td>plak</td>
<td>play/plov/plyv</td>
</tr>
<tr>
<td>'rigid'</td>
<td>stok</td>
<td>stav</td>
</tr>
<tr>
<td>'firm'</td>
<td></td>
<td>stoj</td>
</tr>
<tr>
<td>'eject'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'unmoving'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'using a curved path'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>'light is a fluid'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table XIV.3

<table>
<thead>
<tr>
<th>Semantic Isomorphism: Russian</th>
<th>Semantically Related English</th>
<th>Russian Equivalent</th>
</tr>
</thead>
</table>
| kr- 'curved, bent' | *en* | *ek* 
| 'crooked', *tr冤* | straight/ crooked; flat/ rough | *kren* |
| st- 'rigid, firm, erect, unmoving' | *st* | *sten* |
| 'button, close, fasten' | | 'wall' |

Further examples of the submorphemes are given as follows:

Table XIV.4

<table>
<thead>
<tr>
<th>Semantic Isomorphism: Russian</th>
<th>Russian Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>gr- 'loud sound'</td>
<td><em>grom</em></td>
</tr>
<tr>
<td>'thunder, loud', <em>grem</em></td>
<td><em>grokh</em></td>
</tr>
<tr>
<td>'ring, peal, thunder'</td>
<td><em>grad</em></td>
</tr>
<tr>
<td>'hail'</td>
<td></td>
</tr>
<tr>
<td>str- 'stretch: effort, hardship, (1)'</td>
<td><em>strem</em></td>
</tr>
<tr>
<td>'rush, strive, aspire'</td>
<td><em>strakh</em></td>
</tr>
<tr>
<td>'fear, fright'</td>
<td><em>strad</em></td>
</tr>
<tr>
<td>'suffer'</td>
<td></td>
</tr>
</tbody>
</table>

Further examples are:

a) gr- 'loud sound': *grom* '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*lm* 'heavy, pressure': *berem* 'load, burden, pregnant', *bem* 'land, earth, ground', *grom* 'mass, huge, enormous', *tom* 'weary, tire, oppress',

| Table XIV.3 |
| Semi-
<p>| Table XIV.4 |</p>
<table>
<thead>
<tr>
<th>Semantic Isomorphism: Russian</th>
<th>Russian Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>gr- 'loud sound'</td>
<td><em>grom</em></td>
</tr>
<tr>
<td>'thunder, loud', <em>grem</em></td>
<td><em>grokh</em></td>
</tr>
<tr>
<td>'ring, peal, thunder'</td>
<td><em>grad</em></td>
</tr>
<tr>
<td>'hail'</td>
<td></td>
</tr>
<tr>
<td>str- 'stretch: effort, hardship, (1)'</td>
<td><em>strem</em></td>
</tr>
<tr>
<td>'rush, strive, aspire'</td>
<td><em>strakh</em></td>
</tr>
<tr>
<td>'fear, fright'</td>
<td><em>strad</em></td>
</tr>
<tr>
<td>'suffer'</td>
<td></td>
</tr>
</tbody>
</table>

Further examples are:

a) gr- 'loud sound': *grom* '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*lm* 'heavy, pressure': *berem* 'load, burden, pregnant', *bem* 'land, earth, ground', *grom* 'mass, huge, enormous', *tom* 'weary, tire, oppress',

| Table XIV.3 |
| Semi-
| Table XIV.4 |
'hear', pakh 'smell', niukh 'smell', 'block', (air:) dykh/duk/dokh
'spirit, breathe, stuffy', bakh
'swell, puff up', pakh 'swell, puff, fluff', pykh 'flare, puff',
mak 'wave, miss', (powderly:) prakh 'dust', porokh 'powder, dust',
sakh/sukh/sokh 'dry', (broken down:) driakh(l) 'old, decrepit', krok
'crumble, crumb, small', krakh
'ruin, wreck, crash', rukh 'crash, destruction', tukh 'extinguish, spoil', mekh 'mix, hinder', pakh
'plow', (in quality:) pakh 'poor, bad', (in morals:) lik 'bad, evil, wild, dashing, daring', grekh
'sin', (in emotions:) triakh 'shame, tremble';
e) -vld 'rigid, hard, unmoving': rud
'ore, red', sud 'vessel, ship, judge', ?trud 'labor, work, difficulty', lard 'ice', khla/kholod
'cold', gorod/grad 'city, town, enclosure, partition, fence, garden', bod 'butt', med 'copper', bitu
'dish', nud 'boring' sad/sed/stad/stad 'sit', klad 'place, put' shd '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) bi- 'light, color, vision': bled

<table>
<thead>
<tr>
<th>Table XIV.5</th>
<th>Semantic Isomorphism: Russian</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-an (-vln)</td>
</tr>
<tr>
<td>str-</td>
<td>stran</td>
</tr>
<tr>
<td>'stretch,</td>
<td>'expansive'</td>
</tr>
<tr>
<td>straight,</td>
<td></td>
</tr>
<tr>
<td>effort,</td>
<td></td>
</tr>
<tr>
<td>hard-ship</td>
<td></td>
</tr>
<tr>
<td>st-</td>
<td>stan</td>
</tr>
<tr>
<td>'rigid,</td>
<td></td>
</tr>
<tr>
<td>firm,</td>
<td></td>
</tr>
<tr>
<td>erect,</td>
<td></td>
</tr>
<tr>
<td>unmoving</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table XIV.6</th>
<th>Semantic Isomorphism: Russian</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-ek (-ek/-ok)</td>
</tr>
<tr>
<td></td>
<td>'fluid'</td>
</tr>
<tr>
<td>bi-</td>
<td>biuk</td>
</tr>
<tr>
<td>'light,</td>
<td>'pale, fade'</td>
</tr>
<tr>
<td>color,</td>
<td></td>
</tr>
<tr>
<td>vision</td>
<td></td>
</tr>
<tr>
<td>st-</td>
<td>stukl</td>
</tr>
<tr>
<td>'rigid,</td>
<td></td>
</tr>
<tr>
<td>firm,</td>
<td></td>
</tr>
<tr>
<td>erect,</td>
<td></td>
</tr>
<tr>
<td>unmoving</td>
<td></td>
</tr>
</tbody>
</table>

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'pale', blesk/blest/blist 'sparkle, shine, glitter';
b) -ek/-ëk/-ok 'fluid': mok 'wet, milk'; sok 'juice, liquid', soak, tok/tök 'flow, run, current';
The final table of examples is the following:

<table>
<thead>
<tr>
<th>Table XIV.7</th>
<th>Semantic Isomorphism: Russian</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-ep</td>
</tr>
<tr>
<td></td>
<td>(-vپ) 'move//not move'</td>
</tr>
<tr>
<td>kr</td>
<td>krep 'strong, firm, fast'</td>
</tr>
<tr>
<td>st</td>
<td>step 'step, stage, degree'</td>
</tr>
<tr>
<td></td>
<td>'rigid, firm, erect, unmoving'</td>
</tr>
</tbody>
</table>

And here are the examples:
a) kr- 'strong': tkres 'resurrect, revive';
b) -vپ 'move//not move': trwp 'beat, strike, stamp, tear, shake about', torop 'hurry, rush', syp 'pour, sprinkle, stew, scatter', khlop 'slam', lep/tip/l'p 'stick, adhere', tsep 'chain, catch, hook', syp/sip 'sleep'.

XIV.2.3 Semantic Isomorphisms with Warao

Another genetically unrelated language i.e. which one can see semantic similarities of submorphic 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 submorphismes of the Indonesian root. Table XIV.10 shows some of these isomorphic submorphismes. We will not take the time here to state in every case which Indonesian submorphismes match which Warao submorphismes. Some examples, though, are Indonesian -ut/-ít/-sing 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 submorphismes. Velar final consonants, he says, are associated with 'rounding, curving or not occurring in a straight line' (cf. Indonesian -u/k 'curved'). 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 submorphismes 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 portray longituq, rectilinearity and the like" (35). Labials, whether initial or final, refer to long, narrow or round objects.

Table XIV.8

<table>
<thead>
<tr>
<th>Semantic Isomorphism: Warao</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warao Submopheme</td>
</tr>
<tr>
<td>ba-</td>
</tr>
<tr>
<td>bo-</td>
</tr>
</tbody>
</table>
Table XIV.8

Semantic Isomorphism: Warao (continued)

<table>
<thead>
<tr>
<th>Warao Submorphemes</th>
<th>Meaning</th>
<th>Example</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>bu-</td>
<td>'with abrupt movement upward'</td>
<td>butuai</td>
<td>'float'</td>
</tr>
<tr>
<td>ja-</td>
<td>'cause pressure, beat, work with a stick'</td>
<td>jabatae</td>
<td>'write'</td>
</tr>
<tr>
<td>ma-</td>
<td>'stiff, rigid, firm'</td>
<td>maramae</td>
<td>'endure'</td>
</tr>
<tr>
<td>na-</td>
<td>'downward'</td>
<td>nakaie</td>
<td>'fall'</td>
</tr>
<tr>
<td>ti-</td>
<td>'using something sharp'</td>
<td>tijiaie</td>
<td>'prick, pierce (e.g. insect)'</td>
</tr>
<tr>
<td>wi-</td>
<td>'back and forth'</td>
<td>esiae</td>
<td>'to mix'</td>
</tr>
<tr>
<td>to-</td>
<td>'disappear, make a hole'</td>
<td>toroae</td>
<td>'insert, put into'</td>
</tr>
<tr>
<td>je-</td>
<td>'outward, from the surface'</td>
<td>ejeronae</td>
<td>'jump'</td>
</tr>
<tr>
<td>be-</td>
<td>'touching the surface for a distance'</td>
<td>bereae</td>
<td>'to clean'</td>
</tr>
</tbody>
</table>

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 bulu' - 'round, protrude' and English RS -unis' (where u represents the schwa), as in etu'up, mump, plump, hump, bump, lump, rump, blu'ns, hunch, bunch, hunk, ohunk, trunk.

One form whose form and meaning is

Table XIV.9

Indonesian and English Submorphemes:
Form-Meaning Similarities

<table>
<thead>
<tr>
<th>English Submorpheme</th>
<th>Meaning</th>
<th>Indonesian Submorpheme</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>kir-</td>
<td>'disrupt surface, non-smooth'</td>
<td>kivir-</td>
<td>'disrupt surface: non-smooth'</td>
</tr>
<tr>
<td>gl-</td>
<td>'light, bright'</td>
<td>kivil-</td>
<td>'light/dark, vision'</td>
</tr>
<tr>
<td>kil-</td>
<td>'together'</td>
<td>kivil</td>
<td>'together'</td>
</tr>
</tbody>
</table>
Table XIV.9

<table>
<thead>
<tr>
<th>English Submorpheme</th>
<th>Meaning</th>
<th>Indonesian Submorpheme</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>sl-</td>
<td>'move without friction'</td>
<td>sel-</td>
<td>'move without friction...'</td>
</tr>
<tr>
<td>-ap</td>
<td>'flat, surface'</td>
<td>-ap</td>
<td>'flat, surface'</td>
</tr>
<tr>
<td>-ick</td>
<td>'small'</td>
<td>-ik</td>
<td>'sharp, thin,' small</td>
</tr>
<tr>
<td>-um</td>
<td>'vibrating sound'</td>
<td>-am</td>
<td>'sound(1)'</td>
</tr>
</tbody>
</table>

1 Of particular interest is the fact that English mum lines up with beaucoup and diam 'quiet, still'

Table XIV.10

<table>
<thead>
<tr>
<th>English Example</th>
<th>Indonesian Example</th>
<th>Gloss</th>
</tr>
</thead>
<tbody>
<tr>
<td>blain</td>
<td>berontung</td>
<td>'pimple, rash'</td>
</tr>
<tr>
<td>blister</td>
<td>berondong</td>
<td>'bump, hump'</td>
</tr>
<tr>
<td>blimp</td>
<td>berdaus</td>
<td>'obese, potbellied'</td>
</tr>
<tr>
<td>blast</td>
<td>behai</td>
<td>'spread, scatter'</td>
</tr>
</tbody>
</table>
| blare           | berondong          | 'vollay (shot)'

Similar Affixes

<table>
<thead>
<tr>
<th></th>
<th>frequentative/ intensive</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unmarked</td>
<td></td>
</tr>
<tr>
<td>Indonesian</td>
<td>getar 'tremble'</td>
</tr>
<tr>
<td>English</td>
<td>spark</td>
</tr>
</tbody>
</table>

Notes:

1 Que'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 definable 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 vlkliuhat' beside English thud (both from Latin).

3 Caveat: of course there is a symbolic and cultural dimension to submorphemics as well. This is especially clear in the case of metaphor themes.
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 akigwogwore/Wolkenkratzer type. Notisoff (1970:69,70) points out that such certain noun compounds have diffused as calques or loan-translations throughout genetically unrelated languages of South-East Asia. Freckles or moles are called fly droppings, the thumb is called the mother finger (or same combination of 'mother/female' + 'hand/finger'), and the anklebone is called the eye of the foot. (All three of these occur in Indonesian.)

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

This definition is from Rhodes and Lawler.

One area of science fiction exploration which this sort of "calquing" suggests is the following. If the Normans had departed the English to Java in 1066, and the English had there developed indigenous terms for things like barans, what would these terms be? Would 'coconut', for example, be 'sump' or 'nuat'? One of the implications of this work for translation is that in submorphemes we have a new area where meaning (or associations) can fall 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/cerebronkogam. 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 kereonkogam emphasizes not narrowness but other aspects of shape: 'elagated' and 'cavity'. (These two are homophones, and kereonkogam 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.

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 be-

fore 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: "L 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."

This may be based on the metaphor CORRECTNESS IS STRAIGHTNESS.

This may be based on the metaphor CORRECTNESS IS STRAIGHTNESS.

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

The metaphor here is something like INTERESTING IS MOVING.

The less-clearly-matched examples are: ka- 'with foot', ru- 'sit, seated', ne- 'horizontally', ne- 'vertically', fa- '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'.

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'iliku (or k'iliku) '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).

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.

One implication of this continuum of boundedness 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. kantian 'see', tingdong 'understand what one hears').
APPENDIX XV
OTHER SubMorphemes

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'
buttk- 'round'
oer- 'bright'
oer- 'long and cone-like, pointed'
oer- 'continuous sound'
oo(mt)/s&- 'protrude'
gu&g- 'disorderly, inadequate'
gov- (h)v'- 'to rock'
lem(p/t)- 'soft, flexible, flaccid, weak'
lut(n&)/l- 'curve, bend' (cf. liku, lingkungan, lekuk, lingkaran)
lut(n&)/k/- 'adhere'
ku- 'scratch, back and forth motion of a long, vertical instrument'
kvld/j- 'related to vision'
kvltmp- 'compressed, without contents, cavity'
klusmp/- 'expand, convex' (cf. kembang 'expand', gembung 'bloat', kumpul 'collect', gumpal 'blob')
Kenya- 'related to food or eating'
kulp- 'two-dimensional' (cf. kipas 'fan', kupas 'peel', kipar 'flutter', kepuk 'flap, flounce')
lay- 'flat, surface'
li- 'bend, curve'
lui- 'inward/outward'
l/7/g/d/jvtmp- 'together: connected, concentrated, contacting'
mal- 'bad, dark'
man(s&)- 'a plant'
panj- 'linear'
polp- 'flat'
/1/jvlingk- 'enclosure' (cf. rangka 'frame', jamka 'compass')
ro/emp- 'damaged'
sér- 'sharp, strike'
tan(s&)- 'land'
tung(s&)- 'round'
tangkl- 'resist, meeting of two vectors, reversal'
ump- 'round'
vni(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 idiosyncrasies 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.

al 'thick, dense, gathered together' (57 instances)
-ai 'uneleasant' (20 instances)
-ai 'cut, strike' (12 instances)
-ai 'extended: long, wide' (43 instances)
-ai 'rigid' (21 instances)
-ai 'together: concentrated, cohering' (30 instances)
-ai 'uneleasant: 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)
i 'small, thin, sharp' (34 instances)
i 'together' (11 instances)
i 'together' (16 instances)
i 'make sound' (16 instances)
i 'break, cut, strike' (13 instances)
i 'full, increase' (11 instances)
i 'move' (11 instances)
i 'weak' (14 instances)
i 'wet' (18 instances)
i 'thick, fat, a bump, a lump, gathered together' (54 instances)
i 'sharp, unpleasant' (9 instances)
i 'sound made by striking/explooding' (8 instances)
i 'together' (10 instances)
i 'together: contiguous, contained' (33 instances)
i 'back & forth, around & around, in all directions' (26 instances)
i 'break, cut, tear, separate' (40 instances)
i 'together: bunch, contacting, contiguous, connected, contained, concentrated' (86 instances)
i 'sound (like that) from vocal tract' (18 instances)
i 'uneleasant' (11 instances)

Notes:
1 We consider o and u, é and ñ to be variants.

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This appendix gives the full membership of each submorphism 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 submorphism.

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

BE/EA/L- (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 submorphic analysis

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

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

BU/NIS- (33) CURVED; PARTIALLY; STATE COMPLETELY; STATF (PROTRUDE; ROUND) (12) Instances with no submorphic analysis

D/GE/B/D/G- (22) STRIKE; HAVE IMPACT (33) Instances with no submorphic 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/OTHER PROPERTIES (5) Instances with no submorphic analysis

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

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

GEM(P1)- (10) CURVED; COMPLETELY; STATE (ROUND)

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

(23) Instances with no submorphic analysis

JWINX- (9) APART; SEPARATE (X FROM Y)

(23) UP/DOWN

(21) Instances with no submorphic analysis

KIE/E/N/IT- (27) BREAK; CUT; STRIKE (LOCUS OF BREAKING/CUTTING/STRIKING IS SMALL)

(27) TOGETHER

(37) Instances with no submorphic analysis

KIVIL- (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 submorphic analysis

KIVIR- (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 submorphic analysis

XE(M)I-B- (16) NON-UNIDIRECTIONAL; DISTRIBUTED WITH RESPECT TO A CENTER

(8) Instances with no submorphic analysis

XI&C- (15) MOUTH (CLASSIFIER)

(25) Instances with no submorphic analysis

LE/ET/C/D-/ (8) BREAK SURFACE; ERUPT; EXPLODE

(25) Instances with no submorphic analysis

LVINT/C- (22) MOVE WITHOUT FRICITION (WITHOUT RESISTANCE/CONTROL): (SLIDE; SMOOTH)

(6) SOUND MADE BY STRIKING/EXPLODING

(6) UNIDIRECTIONAL//NON-UNIDIRECTIONAL: STRAIGHT//CURVED

(35) Instances with no submorphic analysis

LVIR- (12) TOGETHER//APART
Instances with no submorphemic analysis

- **ONG**
- CAVITY
- EXTENDED; LONG
- IN WRONG POSITION/CONDITION (CROOKED; FLAWED)
- Instances with no submorphemic analysis

- **UIK**
- CURVED
- CUT; STRIKE
- DEGENERATE; INGRATEFUL; UNPLEASANT
- ENTER; PIERCE
- HARSH SOUND (LIKE THAT MADE BY FRICTION)
- LONG/TALL OBJECT (ATTACHED TO/STICKING INTO/OUT OF SOME OTHER OBJECT)
- MIXED UP; STIRRED
- Instances with no submorphemic analysis

- **UNG**
- CAVITY
- CUT
- EXTENDED; LONG
- HIGH
- SOUND WITH EXTENDED ENVELOPE (TOGETHER)
- Instances with no submorphemic analysis

- **UP**
- IN/OUT
- Instances with no submorphemic analysis

- **UR**
- EXTENDED; LONG
- FLOW; BE A FLUID
- SOUND MADE BY STRIKING/EXPLODING/FROM VOCAL TRACT
- Instances with no submorphemic analysis

- **US**
- OUTWARD FROM A CENTER: MULTI-DIRECTIONAL (EXPAND)
- THIN
- UNIDIRECTIONAL: BE A STRAIGHT MOVING LINE
- Instances 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
TWEETERS; OPEN & CLOSE
UNGKAI
UNTIE; UNDO; LOosen; FORCE OPEN; DISCLOSE; BRING UP (AN OLD MATTER)
UNGKIP 2
OPEN OLD SORES
TRANSCITIONS ARE CONTAINERS
UNGKAT B
BRING UP AN OLD MATTER; BE AN INDIAN GIVER

UP (& DOWN)
FULL CIRCUIT: INITIAL VECTOR WITH REVERSAL

ANGKONG 2
SLACKJACK-LIKE CARD GAME
ANGRANG
( -UNGKIP ) GO UP AND DOWN (SEE-SAW; ROCKER)
UNGKIP 1
LIFT; RAISE; LEVER; SHOW 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
ANGKIP
TO REMOVE COOKING UTENSILS FROM THE STOVE
ANGKUR
CARRY; TRANSPORT; COLLECT; CONTAIN
UNGKUL
LIFT; PRY (UP; LOOSE); LEVER FOR
ANGKONG 1
RICKSHAW

BE/E/AL
CRACK; CUT (ONF. ELONGATED INTERRUPTION OF SOLID SURFACE)

---

BELAH
CRACK; SPLIT; GAP; CREVICE; CUTF 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)
BELIKA 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

---

BALIK
REVERSE; CONTRARY; OTHER
SIDE; TURN OVER; UPSIDE DOWN;
INSIDE OUT; (BOLAK-_) TO AND
PRO; CONTRADICTORY

BELAANG
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; OPPOS; QUARREL

BALAS
RESPOND; REPLY; REVENGE;
RETAILATE; REPAY; REWARD

NORMALCY IS FORWARD MOTION/RIGHT-
SIDE-UP POSITION

BALAU
(KACAU_) CONFUSED

BALA 2
DISASTER

CURVED: COMPLETELY; PROCESS (ROLL;
ROTATE)

BANDING
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
( _BEI) CHATTER

CURVED: PARTIALLY; PROCESS/PARTIALLY;
STATE (CURVED; BENT)

BALON
BULLOON; (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//DISHONEST-
ITY IS A CROOKED LINE

BELOT
TRAITOR; TURNCOAT; ACCOM-
PLEICE
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; EX-
TEND (E.G. REGION); (AN)
TAUT
BENTET
TO BURST OPEN
BENTIL
NIPPLE; UDDEr; TEAT
BENTUK 1
BEND; CURVE; CLASSIFIER UCED
FOR CURVED OBJECTS (E.G.
RING; WHEEL)
BENTUR 2
BEND; BOW (E.G. TREES IN
WIND)

STRIKE; HAVE IMPACT
---

BANTAI
MEAT OF A CHANCEERED ANIMAL;
(MEN) SLAUGHTER; (PEN)
BUTCHER
BANTENG
WILD BUFFALO
BANTING 1
STRUCK; BEAT; HIT; SMASH
BANTUT
HINDERS; OPPOSE; BLOCK
BANTUT
TO TIP 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
BANTENG
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; SCATTER (E.G.
BOOKS)
BERENGOS
THICK MUSTACHE
BERINGIN
BANYAN TREE
BERUNTU S A
PIMPLE; RASH (E.G. PRICKLY
HEAT)
CAUSE
BERSIN
TO SNEEZE

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

STATE; RESULT (ROUND; LARGE)
BERAT A
HEAVY; SERIOUS; DIFFICULT;
WEIGHT
BERDUS A
OBSEs; POTBELLIED
BERNAS
FILLED OUT (APPLE); PROMIS-
ING (PLANT); PITHY; TERSSL
(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
BERSIT
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/SALIENCE IS SHARPNESS/
PROTRUSION
BERANDANG
STRIKING; NOTICEABLE

BUINS&E
CURVED: PARTIALLY; STATE/COMpletely;
STATE (PROTRUDE; ROUND)
CURVED: COMPLETELY; STATE (ROUND:
NON-CONNECTEd)
CIRCULAR (TWO-DIMENSIONAL)
BONDONG
GROUP; THRONG; CROWD; (BER)
(R) IN DROVES
BUMBAR
WREATH
BUNDAR
ROUND (FACE; TABLE);
GLLOBULAR; FORM A CIRCLE;
HOOP

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

GLLOBULAR (THREE-DIMENSIONAL)
BONGKAH
BREAK OPEN; BROKEN INTO
BUNCIS
BEANS (E.G. KIDNEY BEANS)
BUNGKUS
PARCEL; PACKAGE; WRAP
BUNTAT
GALSTONE
BUNTELE
BUNDLE
BUNTELL
KNAPSACK

CURVED: PARTIALLY; STATE (PROTRUDE:
CONNECTED)
BLOATED; PLUMP (ACCIDENTAL SHAPE)
BONJOK
SQUISHY (AS A ROTTEN FRUIT)
BONJOR
OVERRIPE
BONTAK
CHUBBY
BUNCIT
DISTENDED
BUNTELL
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
BONGOL
LUMP; PROJECTION; TO PROTRUDE
BUMBUN
SHADY; SHELTER; HEAP; PILE
(RICE); HEAPING UP; PILING
BONGKAH
LUMP; PIECE
BUNGKIL
PEANUT OIL CAKE
BUNGKUK
CROOKED; HUMPED; HUNCHED
(BACK); (MEN) STOOF; (R) BOW
SEVERAL TIMES
BUNGKUL
KNOB ON END OF UMBRELLA
BUNTUNG A
USED OF SOMETHING LOPPED OFF;
MISFORTUNE
BUNUT
TAIL; HUMP; REAR PART; END;
AFTERMATH; TRAILING AFTER
PROBLEMS AP:. OBJECTS & SOLVING IS
CUTTING & INTELLIGENCE IS SHARPNESS; /
STUPIDITY IS ROUNDNESS
BONGKONG
STUPID

D/GE8/D/G
STRIKE; HAVE IMPACT

FIGURE & GROUND ARE BOTH SOLID

---

DEBIK
TO PAT; SLAP; WHACK WITH THE
OPEN HAND
GEBUK I
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

GEDEBAK 1
SOUND OF HEAVY FOOTSTEPS

GEDEBAK
THROB; BEAT (HEART); THUMP;
THUD; (E.G. FALLEN BODY)

GED-O-CAK 1A
BEAT (HEART)

GEDAP 1
EARSPLITTING (E.G. SOUND OF GUNS); (_GEMPITA) IN TUMULT;
NOISY

UNEVENTFUL EXPERIENCES ARE OBJECTS & EFFECT IS IMPACT: STRONG EMOTIONS ARE OBJECTS

CAUSED BY

GEDAP 2
(TBR) HALTINGLY (SPEAK)

GEDAV
STARTLED; SHOCKED WITH FRIGHT

GEDETUN
TOO BAD; SURPRISED; TOUCHED

FIGURE OR GROUND IS FLUID (GAS; LIQUID)

MADE BY (AUROAL; BE/BE LIKE SOUND MADE BY)

DEBAP
PLOP

DEBUR
WITH A BIG SPLASH; BEAT
(WAVES; HEART); ROAR (WAVES)

DEBUS
HOWLING; WHISTLING (WIND)

DEBAS
CRACK [RIFLE]

GEDEBAK
PLOP (E.G. ROCK IN WATER)

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

DENKANG
(-DENKOL) BENT AND BOWED

DENKÓLE
CROOKED (ARMS); SPEECH IMPEDIMENT; (DENKANG-_) BENT
AND BOWED

DENKAK
DENT FORWARD

DENK:UL
KNEE

CORRECT THINKING/ACTION/SPEAKING IS A
STRAIGHT LINE//INCORRECT THINKING/
ACTING/SPEAKING IS A CROOKED LINE;
HONESTY IS A STRAIGHT LINE//DISHONEST-
TY IS A CROOKED LINE

DENKAI
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

DENKANG
CROAK (FROGS); (BER) (R)
LAUGH UPROARIOUSLY

DENKING
SQUEAL; YELP (E.G. DOG)

DENKUR
SNORE

DENKUS
HISS; SPIT (CAT); SNORT

DENKUS
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
JINGLED

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 ACOUSTIC FUZZ

DERAM
RUMBLE (THUNDER; TIGER'S
ROAR)

DERAS 1
RUSTLE

DERING 2
TRUMPET (ELEPHANT); CHIRP
(CRICKET)

DERISK
SIGH (WIND)

DERI
ROAR; HOWL (WIND)

DERUM 1
RUMBLE (THUNDER); BUZZ (BEES)

PUNCTILLIAR SOUND: A SERIES OF SIMILAR
POINTS OF SOUND

DERAX
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

---
DESAR
TO RUSTLE SOFTLY (LEAVES)

DESAR
TO SIZZLE

DESAS
(-DESA) 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

DEUS
TO RUSTLE (WIND)

GEM(p1)
CURVED: COMPLETELY; STATE (ROUND)

---
GEMBOL
POCKET; CLOTH SLING
GEMAL
BUNCH (STICKS; PADDY); SHEAF; HANDFUL
GEMANG 2
STOCKY; ROUND
GEMSOS
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)
GEMELTAM
BOOMING OF CANNON FIRE
GUMBUH
THUNDERING; RUMBLE (THUNDER; VOLCANO; CANNON); ROAR (WATERFALL); DRONE (PLANE)

SOUND MADE BY STRIKING
GEMELTAK
CHATTER (TEETH)
GEMELTAP
SOUND OF TAPPING (E.G. FINGERS ON TABLE; ON WINDOWPANE)
GEMELTUK
SHIVER; CHATTER (TEETH)
GEMELTUP
CHATTER (TEETH)
GEMERCIK
SPLATTER; SPLASH; CRACKLE (FIRE)
GEMERENCANG
CLANG (E.G SWORDS)
GEMERENCIK
SOUND OF RAINDROPS ON WINDOWPANE
GEMERENING
CLATTER (DISHES); Tinkle; JINGLE (BELLS; KEYS; COINS); CLANG (BELLS; CHAINS)
GEMERETAK
RATTLE IN THE WIND
GEMERETUK
"HATTER (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)

319
GERERUTUK
CHATTER (TEETH)
MAKE
GEMELUGUT
SHAKING HARD; SHUDDER;
SHIVER (WITH COLD)
GEMENTAR
TREMBLE
GEMERCAN
SPLATTER; SPLASH
GEMETAR
TO TREMBLE
GEMERA
QUAKE; SHAKE (E.G. EARTH-
QUAKE)
GEMPUR
POUND ON; BATTER

JANGK
APART: SEPARATE (X FROM Y)
---
JANGKA
PAIR OF COMPASSES; PERIOD OF
TIME; MEASUREMENT
JANGKAL
STEP; STRIDE; STEP OVER
WITHOUT TOUCHING
JANGKAWA
TO WALK WITH LEGS FAR APART
JANGKAR
AERIAL ROOTS
JANGKAW
TO REACH OUT: (TER) WITHIN
REACH
JANGKIH
SCATTERED AROUND
JANGKIR
(JANGKAR-) STICKING OUT
RIGHT AND LEFT
JANGKIT
TO SPREAD; CONTAGIOUS
MADE BY
JONGKONG
DUGOUT CANOE

UP\DOWN
---
JANGKAR
A
FALL BACKWARDS; LIE ON ONE'S
BACK
JANGKOLOT
TO CAPSIZE; TUMBLE OVER OR
DOWN INTO THE WATER
JONGKOK
SQUAT; (R) CRINGE BEFORE
S.O.
JUNGELE
TOPPLED OVER (E.G. PERSON
FROM CHAIR)
JUNGEK
TO TUMBLE

UP
---
JANGKAR
1B
AERIAL ROOTS
JANGKUNG
HERON; TALL
JANGKANG
LIFT A LEG; HAVE A LEG DRAWN
UP (WHEN SITTING); (_ JENGKOT)
LIMPING
JENGKEK
LEAP WITH JOY; SKIP; HOP

JENGKANG
WITH THE BUTTOCKS UP IN THE
AIR & THE KNEES TUCKED UNDER
JENGKET
TO WALK ON TIPTOE
JENGKING
WITH THE BUTTOCKS UP IN THE
AIR AND THE KNEES TUCKED
UNDER
JANGKIT
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
TO LIMP; LAME
JENGKERIK
CRICKET
JINGKIR
A
TO HOP ALONG
JINGKRAK
A
TO JUMP UP AND DOWN
JONGKAT
(_JANGKIT) TO WOBBLE

KIE(E,N)T
BREAK; CUT; STRIKE (LOCUS OF BREAKING/
CUTTING/STRIKING IS SMALL)
BREAK
---
JENGAS
PINCHED OFF; BROKEN OFF (E.G.
FLOWER STEM WITH THUMB NAIL);
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); (HEN)
CUT UP FINELY (MEAT);
LOSER IN CARD GAME

CANT
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 DRUK
KETOPONG
HELMET
MADE BY (AURAL: ÎµE/ÊBE 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; CLICKEY-Y-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 TO-
GETHER; 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
ACHILLES’S TENDON
MADE BY
GETEK
SMALL RAFT
KIV!L
COVERING: SKIN
-----
GELADAK 1
SHIP DECK
GELADIR A
SLIME
GELAR 1B
(teil) 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
KELOCACK
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
KULT A
skin; hide; leather; peel
KULUP A
foreskin; appellation for small boys
AT
GELEGATA
athlete’s poot; hives
GELIMANG
soiled; stained; covered with dirt; smear
GELOSOK
rub; scrub vigorously & repeatedly
GELUMANG
to be smeared with blood
KELAR 2
notch; nick; indentation; groove
KELEMYAR
gangrene
KELEMIMIR 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
KELEMBUBAI 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//in-correct 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
painting
LIGHT; BRIGHT; COLOR
---

GELAS
glass; drinking glass
GLANGH
bright (e.g. moon); brilliant; glorious
GILAP
to shine brightly
KELEMYAR
glowworm
KELIMIR
smooth and shining
KELIP
twinkle; flicker; glitter (e.g. eyes; coin)
KELIR 2
color
KILAP 1
shine; gloss; luster; glitter

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 DIRECTIONS
GELADAK 2
MONGREL DOG; CRIMINAL
GELAMBIR 2
LOAPER
GELANDANG
LOAF; LOITER; VAGRANT; BACK
(IN SOCCER)
GELESER 2
FLUTTER (BIRD)
GELEGAK
SEETHING; FIZZ; BOIL
GELEPAR A
FLOUNDER (E.G. FISH II; NET);
FLUTTER (BIRD ON GROUND);
FLAP (WINGS)
GELETIK 1
FLOUNDER; FLUTTER
GELITYK
TICKLE; PROD; INCITE; ENCOURAGE;
BEAT FASTER (HEART)
Gelogok 1
BOIL; SEETHING
Gelombang
WAVE (OCEAN; RADIO; SHOCK);
PHASE
Gelora
SEETHING; TEMPESTUOUS; TURBULENT (SEA);
BOISTEROUS;
ENTHUSIASTIC; VIOLENT; RAGE
Gelut
WRESTLE; ROMP; EMBRACE
Gilit 2
TICKLE
Gili 1
(R) TICKLE; NEEDLE INTO DOING
Golak
SEETHING; 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
KELAR
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
TC 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
Kelamun
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)
Gelinhir
SLIP; DERAIL (TRAIN)
Gelinuh
TO STUMBLE
Gelingsir
SLIDE (E.G. ROCK OFF OF
MOUNTAIN SLOPE)
Gelintang
SPRAWL (FALL; LIE SPRAWLING)
Gelogok 2
SPILL LARGE AMOUNTS OF
LIQUID
Gelonisor
SLIDE DOWN/OFF
Gelup
FALL OUT (TEETH)
Kelalap
DROWN

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KELEAP A
TO DROWN
KELENGAR A
TO FAINT
KELICIH
SLIPPED; SKIDDED
KELURON
MISCELLAR; ABORTION
KULAI
TO LET ONE'S HEAD DROP

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; IN-
CORRECT/DISORDERLY THINKING/ACTING IS UNCONTROLLED/UNLIMITED/GROSS MOVE-
MENTS (E.G.: SLIPPING)

GELAK A
LAUGHTER

GELAYAPAN B
STUTTERING; SPEAKING IN-
COHERENTLY FROM NERVOUSNESS

GELENYAR A
TINGE (E.G. FOOT); BE ASLEEP
(E.G. FOOT); FEEL PINS &
NEEDLES

GELI
AMUSED; REPELLED; TICKLISH;
(MEN) UPGE; 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
(--WELUT) COMMOTION; CONFO-
SION; COMPLICATED;
SLUMP; DEPRESSION

KOLOKAN
SPOILED CHILD

GELENG
TO SHAKE ONE'S HEAD

GELAMBIR 1
WATTLE (OF FOWLS); DEWLAP;
SYN FOLDS UNDER CHIN

GELATUK A
CHATTER (TEETH)

GELAYUT
HANG DOWN (JOWLS)

GELEBAR
TO FLAP

GELEBER
TO HANG LOOSELY

GELEPEK
HANG DOWN LIMP (E.G. FLAG)

GELETAR
TO TREMBLE

GELTIS
TO SQUIRMS

GELIGIS
TREMBLE (WITH FEAR); SHAKE;
CHATTER (WITH COLD)

GELIMBIR
SAGGING JOWLS OF ELDERLY
PEOPLE

GELIUT
TO WRITHING

GELODAR
TO SQUIRMS

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 MOVE-
MENT

KELANG
(--KELOK) WINDING; TORTUOUS

KELABANG 1
POISONOUS CENTIPEDE

KELAK
(--KELUK) CURVES

KELEMPING
FLABBY AND SAGGING [BREASTS
OR BELLY]

KELEPAI
HANG DOWN LIMPILY (E.G. FLAG;
HOUND'S EARS)

KELIT
ZIGZAG; DART BACK & FORTH;
DART IN & OUT; PUSH ASIDE;
GLIDE QUICKLY

KOLANG 1
(--KALING) UP AND DOWN MOVEMENT
KOLEK 1
SWAY; REEL (DRUNK); BOB UP &
DOWN; JINCHY

USE

KELIBAT
TO PADDLE; (SE) A MOMENT

KOLAK 2
BUY & RESELL GOODS

KULAK 1
BUY & RESELL GOODS

CURVED (TURN; CURVED; ROUND)
CURVED: COMPLETELY; PROCESSES (TURN;
ROLL)

GELENDONG
BOBBIN; SPOOL

GELESER 1
START TURNING (WHEELS)

GELENTANG
WALLOW (E.G. PIG IN MUD)

GELENTANG B
W.L'CW (PIG IN MUD)

GELI'LING
A WHEEL; ROLL; TURN

GOLEK 1
ROLL OVER & OVER (LOG; BALL);
TCPPLE (TOWER)

GULING ?
ROLL OVER & OVER (ROCK);
TOPPLE (ENEMY; GOVERNMENT)

GULUNG
ROLL (ROCK; SLEEVES; CIGA-
RETTE; 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; CONVEYOR
ROPE OF SPINNING WHEEL;
THREAD ON NEEDLE
USE
GELEK
ROLL; ROLL S.T. (E.G. WAX);
RUN OVER; GRIND; CRUSH (E.G.
PAPER)
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 PER-
SON); PRESS (SUGAR CANE);
ROLL (CIGARETTE)
KILANG
PRESS; MILL (SUGAR CANE;
RUBBER); REFINERY
KILI
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
PELLETA: CLASSIFIER FOR PEL-
LETLIKE OBJECTS; ROLL INTO
PELLETS
GULI
A MARBLE
GULING 1
A BOLSTER; DUTCH WIFE
KELER
GLASS JAR WITH LID
KELAMBIR B
COCONUT
KELNJAR
ENDOCRINE GLAND
KELAPA B
COCONUT
KELAT 1
(_BAHU) BRACELET
KELENG
MARBLES
KELENJAR
GLAND
KELI
MARBLES
KELIKIR
NOSE RING FOR CATTLE
KELING
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
SOMEWAY BENT
KELENTIT
CLITORIS
KELEPT
LIMP BENT
KELIK
CURVE; BEND
KELUK
CURVE; TURN; WINDING (ROAD);
(KELAK _J 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; DE-
CEPTION; FRAUD; SPURIOUS;
TWIST WORDS; DISTORT TRUTH
OUTWARD FROM A CENTER; MULTIDIREC-
TIONAL/UNIDIRECTIONAL/BIDIRECTIONAL
(STRETCH)
---
GELAR 1A
(TER) SPREAD OUT (RUG)
GELEMBUNG B
BUBBLE; BALLOON; SWOLLEN;
INFLATED
GELAT
STRETCH ONESSELF; (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

---

GELAPAN
STUTTERING; SPEAKING INCOHERENTLY DUE TO NERVOUSNESS

GELAK
LAUGH
KELAH
COMPLAINT; A CHARGE; TO COMPLAIN
KELAK 1
TELL ON S.O.; COMPLAIN
KELSENTOM
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

GELDEF
THUNDER
GELGAR 1
RUMBLED (THUNDER; GUNFIRE)
GELDUG
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
KELEYAK
\&A; CLACKING SOUND WITH WOODEN/LEATHER HEELS
KELETANG
JINGLING; TINKLING (COINS)
KELETIK
TICK-TICK
KELOCAH
SPASH; 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)

---

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
GELOGOF 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; GROU
KELON
HOLD S.O. WHILE LYING NEXT TO HIM
KELUARGA
FAMILY; RELATIVE; GENUS

KIVIR
AROUND & AROUND; IN ALL DIRECTIONS

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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
GERUMIT
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

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GARAP
TO TILL; WORK ON
GARAS 1
EAT; GOBBLE UP
GARIT
SCRATCH
GARUK
SCRATCH; SCRAPE (E.G. PAN);
EMBERRIZE
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 GRAVE
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
KERENTAN
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
KERNUT 1
GNASH (TEETH)
KERO
SCRAPE; TO CURRY OR RUB
DOWN (A HORSE)
KERSK 1
GRIT; GRAVEL
KERTAK 1
GNASH (TEETH)
KERUK
(KERAK–) CRACK
SCRAPE; TO CURRY OR RUB
DOWN (A HORSE); DREDGE
KERRUIT
GNAW; NIBBLE
KERT 1
SCRAPINC
KORE
TO SCRAPE
KORES
SCRATCH; LINE (IN PAPER)

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

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KEROPENG
SCAB
KEROPOS
POROUS
KEROSONG
SLOUGED SKIN
KERSANG
BARREN (LAND); COARSE (HAIR)
KERTANG
CAKED WITH DIRT
KERPUNG
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
KERDAR
DRUGS; SEDIMENT (OF COFFEE; WINE); MODEST TERM FOR ONE'S POSSESSIONS
KERIKIL
PEBBLE; GRAVEL
KERSAI
CRUMBLY; LOOSE (E.G. SAND)
KERS
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
GEREREK
RUSTLE
GEREMIS
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
CRUSH
KERESEK 2
RUSTLE
KERESEK
RUSTLE; CRACKLE (DRY LEAVES)
KERIH
SOUND OF A SCREAMING MONKEY; SCREAM; GROAN (WITH PAIN)
KEREH 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
(—KERNYAT) CREAK (SHOES; DOOR)

KERNYATU
HOARSE; CRUNCHING SOUND (E.G. OF EATING PAW CUCUMBER)
KERNYAT
CREAK (SHOES; DOORS)
KERNYAT 2
CREAK
KERNYAT 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
KFRUYAK
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
GEROPOYOK
TO RAID; TO GIVE CHASE
KERENG
GRUFF
KERITIK
CRITICISM

USING PIERCING (RIGID/FLEXIBLE SURFACE)

GEREK
PEEFOPATED: DRILL; BORE
GERTA 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
KEROBEK
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
KERECEANG
BLINK
KEREDEP
WINK; BLINK (EYE); FLICKER
(E.G. STAR)
KEREKOT
UNEVEN; ROUGH (FLOOR); CROOK-
ED; DISFIGURED (FINGERS)
KERENYOT
GRIN; TWIST MOUTH
KERESEK 1
DRIED BANANA LEAVES; RUSTLE;
PEEL (SKIN)
KERESOT
WRINKLED; FURROWED (FORE-
HEAD)
KEREYIT
FURROW; FROWN

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KERENYUT
WRINKLED; SHRIVELED (E.G. FACE)

KERINYUT
WRINKLE; (_DAHI_) FROWN

KERIPUT
WRINKLED; PURROWED

KERIS
CEREMONIAL DAGGER (HAVING CROOKED BLADE)

KERISIK 1
PEEL (SKIN)

KERISUT
WRINKLED (E.G. FACE); CREELED (E.G. CLOTH; PAPER)

KERTING
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; PURROWED

CAUSE
GERING
ILL (HONORIFIC); LABOR PAINS

CAUSED BY
GERMAN:
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

GERUAM
DULL; DIM

GERLAP
GLITTER (STARS); (TER) SLEEP A WINK; DOZE OFF A MCMENT

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

SOUND (LIKE THAT) FROM VOCAL TRACT

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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 (GESE)

GERTAK 2B
SNARL; SNAP AT; BLUFF; THREATEN

GERUH 2
TRUMPET (ELEPHANTS)

GERUNG
RCAR (LION); TRUMPET (ELEPHANT); WAIL

GERUTU 2B
GRUMBLE

GURAU
JOKING

SOUND MADE BY STRIKING/EXPLODING

SOUND MADE BY EXPLODING

GERAK 1
(GERUK-_) THUNDER

GERANTANG
\( \set\)
TUMULTUOUS NOISE

GERANTANG B
TUMULTUOUS NOISE; BURST OF NOISE TO SCARE

GERENCAM
SOUND OF EXPLOSIONS OF MORTAR

GERENTANG
SOUND OF EXPLOSIONS

GERONTANG 1
FRIGHTENING; BOOMING

GERONTANG 2
BOOMING

GERJUK 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

GERANTAIG A
TUMULTUOUS NOISE
GERDAM
TO FALL WITH A THUD
GEROUM
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
(—KEUNG) CLATTER (E.G.
DISHES)
KERENCANG
RATTLING SOUND OF METAL
KERENCING
RATTLING SOUND OF METAL
KERENCUNG
TINKLE; JINGLE
KERENCING
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)

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KEBAT
BUNCH; BAND (E.G. FOR WAIST);
WRAP; BIND; INVOLVE
KEBAYA
WOMAN'S BLOUSE REACHING BE-
LOW THE WAIST
KEBAYAN
VILLAGE MESSENGER
KEMBAN
BREAST CLOTH
KEMBARA
TO WANDER
KEMBIRA
SCATTER IN DIFFERENT DIREC-
TIONS (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 POTATO-LIKE TUBER
KEMBUNG
Puffed up; blow up (E.G.
BALLOON)

KI&c
MOUTH (CLASSIFIER)
EAT
---
KECAP
SOY SAUCE
KECAP
TO SMACK ONE'S LIPS; TO T.S.T.E
KECIMIK
(KECOMAK—_) TO PUT TOO MUCH
IN ONE'S MOUTH
KECOMAK
(—KECIMIK) TO PUT TOO MUCH
IN ONE'S MOUTH

MAKE VOCAL SOUND
---
KECER
CHIT-CHAT; PERSUADE; DECEIVE
KECAP
(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)

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LECUK
A BLISTER
Lecture 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)
LETPU
EXPLODE; BURST (E.G. BALLOON
BY PIN); BANG; CRACK (RIFLE)
LETUS A
EXPLODE; BREAK OUT (WAR);
ERUPT; BANG; CRACK (RIFLE);
POP (BALLOON; CORN)

LVINT/C
MOVE WITHOUT FRICTION (W/TOUT PE-
SURE/CUT/CONTROL): (SLIDE; SMOOTH)
FIGURE IS A NON-SURFACE
MOVE WITHOUT RESISTANCE (SMOOTH-
LY): GROUND IS A NON-SURFACE
(SLIDE IN/OUT)
LENCIT
SLIP THROUGH
LONCE
LOOSE (E.G. A SCREW)

MOVE WITHOUT RESISTANCE (SMOOTHLY):
GROUND IS A SURFACE (SLIDE ON)
LANCAG 2
YACHT; (R) SKIP STONES ON
WATER
LANCAG 3
SMOOTH; FLUENT; WATERSKI
LANTUN
(MEN-KAN) TO LAUNCH
LUNCUR
SLIDE DOWN INTO; GLIDE AWAY;
SLIDE; GLIDE

FOR
LANCAPP
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

LANCEING 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/ACTING IS
(E.G.: SLIPPING)
LANCANG 1
BOLD; SHAMELESS; AUDACIOUS;
FORWARD; IMPUDENT
LANTUR
DIGRESS; RAMBLE; DIVERT
LENGCONG
GO ASTRAY; GO WRONG
LONCO
LOAFING; LOITERING; ROAM
AIMLESSLY
LONTE
PROSTITUTE
LONCAS
MISS; FALL SHORT; HIT WIDE
OF; ERROR
LONTANG
TO LOAF
FIGURE IS A SURFACE: COVERINGS (SLIDE
OVER)

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LANCING
TROUSERS
LONTONG
PACKAGE OF COOKED RICE
WRAPPED IN A BANANA LEAF
SOUND MADE BY STRIKING/EXPLODING

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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.0.;
OBSTRUCT; HAMPER

LVIR
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; PROCRAST-
INATE; BROKENHEARTED
LERAI
SEPARATED; (PEN) 9EBITE; 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; DE-
PART

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; C.SFR. 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;
SIDELOOK; GLANCE; PIERCE;
PERFORATE; BORE THROUGH
LORER
STRIPE
LORENG
STRIPE
LORONG
PATH; LANE; ALLEY
LURAH 2A
RAVINE
LURU
RUN;CHASE AFT; (PEN) BULLET
LURUB
CLOTH FOR COVERING A BIER
LURUS
STRAIGHT; HONEST; UPRIGHT

HAVE
LURIK
STIPPED 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; CURLED;
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; OCCIU;E;
OBEDIENT; GOVERNOR; VICE
REIGN
PATIK
SLAVE
PATIH
OBEDIENT; MEK
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
CROTH; HOOK; TEAR APART
PUTUS
SEVERED; BROKEN OFF; FINISHED; DEFINITE; DECIDE

PIERC
---
PACAT
LEECH
PACUK
PECK; BITE
PATUK A
PECK; BITE
FOR
PACAK 1
ROASTING SPIT; IMPALE
PACU
SPUK
PACUL
HOE
PAKU 1
NAIL; SPIKE
PATIL
PACL
PATOK
POLE

HEARING IS TOUCHING: HIGH PITCH AND AMPLITUDE IS SHARPNESS
PEKU
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
SELI
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;
(SELANG-) ALTERNATING SIMILARITY IS CONTIGUITY;/DISSIMILARI-
TY IS SEPARATION
SELISIH
DIFFERENCE (OF AGE); QUARREL; DISPUTE

MOVE WITHOUT FRICTION (WITHOUT RESISTANCE/CONTROL): (SLIDE; SMOOTH)
FIGURE IS A NON-SURFACE
MOVE WITHOUT CONTROL

THOUGHTS/ATTITUDES/EMOTIONS/
SENSATIONS ARE MOUNTS: 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) 
SELUUP
DIVE; PLUNGE 
SELUMBAR
WOODEN SPLINTER 
SELUSIH
TO SLIDE; S.T. TO EASE CHILD-BIRTH 

DECEPTION/STEALTH IS SMOOTH MOTION 
SELU(N)UP
SNEAK IN; SMUGGLE 
SELUUP
DUCK INTO; SMUGGLE; INFILTRATE 
SELUSUP
PENETRATE; INFILTRATE; SLIP AWAY; DISAPPEAR 

MOVE WITHOUT RESISTANCE (SMOOTHLY):
GROUND IS A SURFACE (SLIDE ON) 
SELAJU
SKATE 
SELIP
SKID; SLIP IN; SLIP IN BETWEEN; 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 
SELUUDP A
CRAWL. UNDFR 

FIGURE IS A SURFACE: COVERINGS (SLIDE OVER) 

--- 
SELAMPAI
SCARF; TO SLING OVER THE SHOULDER 
SELUPT
MEMBRANE; COVER 
SELEMPANG
SHOULDER BELT; WEAR S.T. OVER THE SHOULDERS 
SELENDANG
SHAWL 
SELERANG
SKIN; HIDE 
SELIMUT
BLANKET; CAMOUFLAGE 
SELONGSONG
COVER; MUZZLE 
SELOT
SLIPPER 
SELUAR
PAIR OF TROUSERS 
SELUBUNG
COVER; WRAPPER; ENVELOPE 
SELUWANG
SHEATH OF THE INFLORESCENCE OF PALM TREE 
SELMUR
CASTOFF SNAKESKIN 
SELUWAT
MEMBRANE 

TEG 
RIGID CONSISTENCY (FIRM) 
--- 
TEGAK
ERECT; UPRIGHT; STANDING 
TEGAL
DRY (NON-IRRIGATED) FIELD 
TEGANG
TAUT; TIGHT; TENSE; STRAINED (ROPE; SITUATION; RELATIONSHIP) 
TEGAP
STURDY; FIRM (E.G. LEADERSHIP); 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 

TERBA
UP/DOWN 
DOWNWARD MOTION (ABRUPT; VIOLENT) 
--- 
TERBAN
COLLAPSE 
TERBIS
LANDSLIP 
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.
TARPA
POUNCE ON; JUMP AT; JUMP;
LEAP

UP ---
TERBANG
FLY; DISAPPEAR; EVAPORATE
TERBIT
RISE; EMERGE (SUN); APPEAR;
COME OUT (BOOK)

TUMP!; TUMPS! // TE/A(M)P
DAMAGE; STRIKE (FIGURE IS LARGE/A SURFACE)

TAMPAS
LAP OFF
TAMPUL
TOUCH (IN A SPORT)
TEMPELUNG
BOX ON THE EAR; SLAP OR
STRIKE ON FACE OR HEAD
TEMPEH
ATTACK; PENETRATE; ENDURE;
GO THROUGH; FACE (DANGER);
AGAINST (E.G. THE WIND); BE
RESPONSIBLE FOR
TEMPULING
HARPOON
TEMPUR
FIGHT (TROOPS); DASH (WAVES
ON CLIFF)
TEMPAK
SLAP SLIGHTLY
TEPAM
SLAP WITH PALM
TEPIT
SKIM (E.G. A STONE ON THE
SEA); SKIM (MILK); PARRY
(A BLOW)
TEPUK
CLAP; SLAP; SPLASH
TUBURK
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; ANNihilATE
TEMPUR
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

TARUK
SCAR; POCK-MARK; (MEN) SLAP
TEPUNG
FLOUR; PONDER; (MEN) POUND
INTO FLOUR
WORDS ARE OBJECTS; WORDS ARE WEAP-
ONS
TEMPELAK
BLAME; REPRAOCH

TUNIS&: TUNIS&/TUNJS/J/K1
DOWN; OUT
DOWN
TOP OF OBJECT: UPSIDE DOWN
TENGURAP
LYING PROSTRATE
TUNGANG 1
UPSIDE DOWN
TUNGGIK 1
UPSIDE DOWN
TUNGKIT 2
UPSIDE DOWN
TUNGKUP
LIE PROSTRATE; LIE FACE DOWN-
WARD
CAUSE
TENGGALA
FLOW
TONGGAK 1
DRINK BY INVERTING BOTTLE

WHOLE OBJECT: DOWN
TANGGAL 2
FALL (E.G. LEAVES; TEETH F.
OUT); (MEN-IT) STRIP OFF
(CLOTHES); LISMAWTEL (FAC-
TORY); (MEN-KAN) PULL OUT
(NAIL)
TENGELAM A
SINK (E.G. SHIP); DROWN; SET
(SUK)
TONGKOH;
SQUAT; LOUNGE
TUNGANG 2
STEEP
TUNGGIK 2
STEEP
TUNGGIK 1
HAVING TAIL/REAR "END UP;
SINK BOW FIRST; DIVE
TUNGKIT 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
MULTIDIRECTIONAL: RADIATE OUTWARD
TUMBH
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
TANGKU
SMALL FISH NET
TANGKUL
LARGE NET
TANJUR
A SCOOP MADE FROM A COCONUT
SHELL
UNIDIRECTIONAL: 3 STICK OUT; PROTRUDE
TENGGILING
ANTEATER
TONJOL
BUMP; LUMP; BULGE; BE LUMPY;
PROTRUDING; STICK OUT; OB-
VIOUS
TUNJUK
INDEX FINGER; (MEN) POINT
TOWARD; INDICATE; SHOW

TVMK
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. LCIJ); 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

INFORMATION ---
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 ORGS

AH
BREAK; GRIND; CUT
BREAK

BELA
CRACK; SPLIT; GAP; CREVICE;
CUT; SLICE; HALF; REPLICA;
SIDE; BESIDE
CEKAM
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
REKAM
CRACKED; SPLIT (E.G. CHAPPED
LIPS)
RENGKAM
CRACKED; TORN; CRACK OPEN;
BULGE OUT
SERAH
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)
BUNGKAM
LUMP; PIECE

337
CELAH
GAP; RIPT; RENT; FISSURE; SPACE (E.G. BETWEEN FINGERS; TEETH)
LEKAH
A CRACK
PUNGHAN
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
HAR0
KERKAH 1
GNAH AT; TEAR APART
KUNYAH
TO CFW; 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

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 AMBITIOUS
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
TUAIH
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)
GERAH
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

---
GERAH
STIFLINGLY HOT
PASSION IS HEAT
GAIROH
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
RESENTMENT

MOVE/FAST
ABAH
DIRECTION: (MEN) AIM AT;
STEER FOR
ANGAH
EXCITED; GASPING FOR BREATH
ARAH
DIRECTION; AIM
ENGANG
TO PANT
ENYAH
GO AWAY; BE OFF
GOYAH
WOBBLY
JAJA
TO HAVE TRAVELED WIDELY;
COLONIZE
JANGKAH A
STEP; STRIDE; STEP OVER WITHOUT TOUCHING
JELAJAH
TO EXPLORE; TO CROSS
KOCAB
FUSSING ABOUT
LANGKAH
STEP
LINCAH A
ENERGETIC; LIVELY; UNSTABLE;
EASY; SMOOTH; FICKLE
FINDAH
TO MOVE; TO CHANGE
REJAH
DASH; LEAP; TRANSGRESS
INFRINGEMENT 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
PUNGGAN
TO UNLOAD; (AN) DISCHARGE
BERTH
TATAH 2
TEACH CHILDREN TO WALK
USE
GELEDAH A
SEARCH; `AID
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
JENGH
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 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; CAFRICE; WHIM;
(BER) ACT FOOLISHLY; CAPRICIOUSLY;
ACT UP (E.G. MOTOR);
TAKE TURNS
UBAH
DIFFERENCE; CHANGE
HIGH/Low
HIGH
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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
BGAH
GLORY
EMBAH
GRANDPARENT
LURAH 1
VILLAGE CHIEF
MEGAH
FAME; PROUD
PASIRAH
VILLAGE CHIEF
PESIRAH
VILLAGE CHIEF IN SOUTH SUMA-
TRA
PONGAH
CONCEITED; COCKY; BOAST;
BRAG
RIAH
GR.ND; PROUD
CAUSE
RANGAH
BOAST
MORE/LARGER IS UP/LESS/SMALLER IS
DOWN
TAMPAH
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
SEMAH
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
BENCAN
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
JERAMBH
TERRACE
KARAH
STAIN; TARTAR ON THE TEETH
KELOCAN
SPASH; LAP (WATER)
KOPAH
CLOT OF BLOOD
KUH
SAUCE; GRAVY
LANYAH
MUDDY
LECAH
SCAKED; MUDDY
LENYAH
MUDDY
LIDAH
TONGUE; SPEECH
LIMBAH
GARbage dump
LINAH
LEECH
LUDAH
SALIVA
MENtAH
UNRipe; INCOMPLETE
MUNCH 1
TO Vomit
NaNAH
SUPPURATION; PUS; FESTER
PERAH
TO SQUEEZ; TO MILK (E.G. COW)
RAHAH
MEADCW
RANCAH
SWAMPY
RENCAH
WADE THROUGH; STEP UPON (E.G. CARABOU TREADS ON THE WET RICE FIELD)
RUAH
POUR; SPILL OUT; EMPTY; CALL; SHOUT AT
SAMPAN
RUBBISH
SAWAN
WET RICE FIELD
SEMPELAH
RUBBISH; DREGS
SEPAN
CHEWED SUGAR CANE
SERASAH
MANURE; MOUNTAIN RAPIDS
SIMBAH
DRENCHED; BESPATTERED; SPLASH; BREAK OUT (SWEAT)
TUMPAN
SPILL
AT
GELAGAH
REED THE HEIGHT OF SUGAR CANE
KILAH 2A
SEA SNAIL
LUHAK
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; APPLUENT; PROFUSE; ABUNDANCE
NABATAH
VEGETABLE WORLD
NIPAH
THATCH PALM
RENAYAH 3
FRESH (FRUIT)
RUMBAYAH
LEAVES EATEN WITH RICE
USE
CERNAH 1
DIGESTED; DISSOLVED
CURAH
TO POUR DOWN ON; TO BESTOW UPON; MEN-1
DEMAYAH
WARM COMPRESS
GURAH
RINSE ONE'S MOUTH

341
KINCAH
TO RINSE; TO DRESS GAME; TO CLEAN SLAUGHTERED CATTLE
KUMBHAI
TO WASH; TO RINSE
SESEH 2
(MEN) TO WASH CLOTHING

AI
DOWN
---
JUNTAI A
DANGLING
KALAI
LIE DOWN RELAXED; LEAN AGAINST S.T.
KAMPAM
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
UMBALI
DANGLING
UNTALI
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
MENT 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
CUPAI
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
GELAPAM
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
BIJAKAI
BRIM; FRINGE; EDGE; RIM (E.G. OP EYE; WHEEL); TO FRAME (A PICTURE)
BUNJAI
EDGE; FRINGE
CABAI
RED PEPPER
CANGGAI
LONG FINGERNAIL
CERPALAI
WEASEL
DAWAII
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
KULAI
GRAIN IN WOOD; VEIN IN MARBLE
LAMPAM
SLIM; SLENDER; THIN; (MEN) (R) SWAY; SWISH
LANGKAI
SLIM
PANTAI
BEACH; COAST; SEASHORE
PETAI A
K.O. TREE PRODUCING MALODOROUS BUT EDIBLE BEANS
SEMAMAI
SEEDLING; YOUNG RICE PLANT
SEMAMPAI
SLENDER (PERSON)
SENGSAI B
WRETCHED; EMACIATED
SERAI
(GULAI) CITRONELLA GRASS; LEMONGRASS
SERUNAI
KIND OF CLARINET
SIMPALAI
BAND; LOOP; HOOP
TANGKAI  
CLASSIFIER FOR SLENDER OBJECTS; 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  
LANGSAT  I  
CURTAINS  
LANTAI  
FLOOR  
PERISAI  
SHIELD  
RINGKAI  A  
DRY; SHRIVELED [E.G. LEAVES]  
SELA-MAI  
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; PARTICULATE  

ASAI  
TO ROT AWAY  
BANGSAI  
ROTTEN; FRAGILE  
BENYAI  
SOGGY; MUSHY (E.G. OVERCOOKED RICE)  
DERAI  
IN DROPS; PATTERN (RAIN); GRANULATED; PARTICULATE; IN DROVES  
JERABAI  
(BER) FRAYED; FRINGED  
KECAI  
SMASHED; TURN 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  

RELAIR  
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) LOOSEEN; 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 (SEA*); UNHAMPSTERED; (R) SCATTERED; DISPERSED  
TUKAI  
FEMALE SEX ORGANS  

CAUSE  
BIRAI  
LOW WALL; BANISTER; CURB  
UNGKAI  
UNTIE; UNDO; LOOSEEN; FORCE OPEN; DISCLOSE; BRING UP (AN OLD MATTER)  

SIMILARITY IS CONTIGUITY//DISSIMILARITY IS SEPARATION: AGREEMENT IS CONTIGUITY//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; NEGLECT; 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;
KERCHEIF; 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; BIRD
S. 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

TERAPAI
WATER LILY

TOGETHER
CONNECTED

AMBAI
SCOOP NET; (R) OCEAN CRAB

BIDAI A
BAMBOO OR RATTAN SCREEN;
BASKETWORK; SPLINT; BASE

BILAI
HEM; ADDITION

NYENTAI
LOOSELY WOVEN

RANTAI
CHAIN; SERIES; TIE

SIMPAI 1B
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);
(8=8) (R) HANG DOWN IN
FRINGES

KUNDAI
BUN

MEMPILAI
BRIDE; BRIDEGROOM

PAWAI
PARADE; PROCESSION

RAMAI A
CROWDED; NOISY; BUSTLING;
INTERESTING; LOUD; MANY
(MALAY USAGE)

RAMBAI
FRINGE; TUFT OF HAIR

RAJAI
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//DISSIPARITY 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

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
CHOCK 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
SEREMPAC
ALL AT ONCE; ALL TOGETHER
PRESSED; SQUEEZED: FIGURE & GROUND ARE BOTH TWO-DIMENSIONAL (ON; AGAINST)
CAN
LECAK
MUCY; 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 (_-G.
LOOSE EARTH INTO A SOLID MASS); (MEN-KAN)LET FALL
WITH A THUD
GEDEBAK 1B
STAMP (FOOT)
HENATK 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;
(PERM) STIRRUP; PEDAL
PINJAK
STAND ON; STEP ON; TRAMPLE;
(PERM) 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
SENKAK
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
MUKAK
NAUSEATING; REVOLTING; LOATHE (FOOD; DRINK)
CAUSED BY
JELUK
TO VOMIT
LEDUK
EXPLODE; BREAK OUT; BOOM
MADE BY
BERAK
NIGHT FUEL; FECES
KEDADAK
CHOLERIC DIARRHEA
MADE BY (AURAL: BE/BE LIKE SOUND MADE BY)
BAHAK
BURST OF LAUGHTER
BENTAK A
SNAP AT; GROWL
CIKAK
TWITTERING
DAHAK
PHLEGM; SPUTUM; (MEN) TO SPIT
ESAK
TO SOB
GEDEBAK 2B
THROB
GEDONCAK 2B
BEAT (HEART)
GELAK A
LAUGHTER
GERABAK 2
TO CRY
GERAK
SNARL; TO BLUFF; THREAT
HISAK
TO SOB
ISAK
TO SOB
KERUYAK
TO CROW (E.G. A COCK)
KETAK 2
(BER) CACKLE (HEN)
KICAK
TWITTER; WARBLE (BIRD); CHATTER (IDLE TALK)
KOCAK
HILARIOUS; SMART; PROUD
KOWAK
(B) 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
STARBING
PEKAKAK 2B
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
---
KETIKA
ARM PIT
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
BEKAK 1
PEDICAB
CUPAK
CUBIC MEASURE
GEROBAK A
WAGON
JEBAK
TAP (E.G. FOR TIGER); SNARE
KOTAK
COMPARTMENT; BOX; DRAWER; SECTOR
KULAK 1
A CUBIC MEASURE
PETAK
COMPARTMENT; PARTITION; CABIN; DIVISION OF RICEFIELD; 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
TIGEKALAK
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
FORLOCK; 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 TOGETHER
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
RANCAN 3
A SET (E.G. OF GAMELAN INSTRUMENTS); A STAND FOR A SET OF GONGS
WENAK
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
KARAK
OLDER BROTHER; FORM OF ADDRESS FOR OLDER BROTHER
KANAK
SMALL CHILD
KENAK
LOVER; MISTRECS
LEBAK 2
FAMILY
MAMAK
MATERNAL UNCLE; MATERNAL AUNT
SANAK
RELATIVE
UAR 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 PLAGUE; TO IMITATE
KAYAK
AS; LIKE
SAJAK
POEM; RHyme
SANJAK
RHyme

CUT; STRIKE
---

CUT; PIRFE

---

BADAK
RHINOCEROS
CATAK
HORSEFLY
CEBAK
DIG; MINE; INTO THE SIDE OF
GERTAK 1
TO SPUR

347
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
SEPAC
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
RADAK
LARGE TEAP; IN TATTERS
ROBAK
(=RABIK) TORN IN SHREDS
SONTAK
TORN; DAMAGED; BROKEN OFF
SOYAK
TORN UP FOR
BAJAK 1
PLOW
KAMPACK
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 CONSISTING 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; COLLIDED (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)
GEOJAK A
SLAP (WAVES ON BOAT)
GEMERCAK
SPATTER; SPLASH
HENTAK A
TO STAMP
INJAK A
TO TREAD; TRAMPLE; STEP ON
JITAK A
(MEN) TO PAT S.O. ON THE HEAD
KUTAK
TO SHAKE HARD
LABERAK
TO THRASH
LAKA
TO HIT
OBRAK
(MEN--ABRIK) DESTROY; RUIN; UPHSET
RAMPACK 2
(MEN) TO ATTACK; STORM; RUSH RNJAK
STAMP (E.G. ONE'S FOOT); TUG; PULL VIOLENTLY; COLLIDE AGAINST; (SR) ALL AT ONCE; SUDDENLY; TOGETHER; IN A BODY
SEPAC
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
DASED
KASAK 2
DESTROYED
KECIPAK
TO SPLATTER
LERAK
BROKEN-DOWN; CRUSHED
PECAM
DAMAGED; DENTED; FLAT; BLIND
IN ONE EYE
RETTAK
CRACK
RMATAK
DEMOLISHED; TORN DOWN;
(KE-AN) RUINS; DEBRIS
RUSAK
DAMAGED; DEGRADED; TAINED
SEMPAK
CHIPPED

FOR
LANTAK
HAMMER; TAM; 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)

(R) RATTLE (MACHINERY)
DETAK
TO THROB; TO TICK
GEDEBAK 2A
TO THROB
GEDONCAK 1A
BEAT (HEART)
GEMETAK
CHATTER (TEETH)
GEMERTAK
RATTLE IN THE WIND
GEMERTAK
CHATTER (TEETH)
GERAK
(=GERUBUK) STOMP;
THUMP (FURNITURE; FOOT-
STEP)
GERAK 1
(=GERUK-) THUNDER
GERODAK
CLATTER (E.G. STONE); STAMP
(FEET)
GEROPAK
WITH A THUD

GERSAK
CRACKLING; CRUNCHING SOUND

CETAK
(=GETUK) THE KNOCKING OF A
BUTCHER'S CLEAVER ON A CUT-
ing BOARD.

GUNTAK
RATTLING
KELETAk
MAKE A CLACKING SOUND WITH
WOODEN/LEATHER HEELS
KERAK 1
(=KERUK) CRACK
KERTAK 2
BREAKING; CRACKING SOUND
(BREAKING BRANCH OR STAIRS)
KERTAK 3
RATTLE (WIN' WIND IN WIND)
LERAK 3
SOUND OF "PLOP"
MERAJK
(=MERCIC) RUSTLING OF WATER

MAKE (AURAL: MAKE SOUND (LIKE THAT)
MADE BY)
CELAMPAMAK A
THROW AWAY; TOSS ON THE
GROUND
DEKAK
ABACUS

US
BAJAK 2
PIRACY
GERAYAK
RGABER
JAJAK
PROBE; TAKE SOUNDINGS
PENCAM
SYSTEM CF 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
SEMARRAK
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
TERAK 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
SEEZE; FIZZ; BOIL
GOLAK
SEEZE; BOIL (SEA; WATER; A REBELLION)
JEMBAK
TO Flutter
JINGKRAK A
TO JUMP UP AND DOWN
KOZAK
(-KASIK) FIDGETING
LASAK
FRETFUL; RESTLESS; IMPERMANENT
MENCAY
USE SYSTEM OF SELF-DEFENSE;
DO THE SWORD DANCE; (R) BE OUT OF SORTS; MOVE CONVULSIVELY
OYAK
(MEN) (R) SHAKE; CHASE AFTER
SAGAK
GET OUT!
TANDAK
JAVANESE FEMALE DANCER;
DANCE
TINDAK
.ACT; ACTION; (BER) TO ACT;
TO TAKE MEASURES
TOLAK
LEAVE; DEPART; REJECT; REFUSE; PUSH; PARP; WARD OFF;
PREVENT; REPEL; SUBTRACT;
ACCUSE; IMPOSE TASK ON
UDAK
CHASE; PURSUE

CAN
SEGAK
RECOVERED FROM ILLNESS;
FRESH; CLEVER; PROUD

CAUSE
CAMPAK
THROW; TOoS (E.G. NET; SPEAR)
CAUSED BY
OMBAK A
WAVE; (BER) ROLL; HEAVE; BE CHOPPY (SEA); (BER) (R) WAVE
(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
---
CACK
UPRIGHT POLE; POST; (MEN)
UPRIGHT; VERTICAL
CAGAR 1
POST OR PILLAR USED FOR SUPPORT (E.G. TELEPHONE POLE);
CROSSING; (BER) BRANCHED;
FORKED (ROAD); SUPPORTED
CEGAK
UPRIGHT; ROBUST;
VIGOROUS
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. AT-
   TACK); (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. MOUNT-
   AIN); RISE ON ONE’S TOES-
   CEGAK
   ERECT; UPRIGHT; STANDING
TONGGAK 3
   POST; PILLAR
CAUSE
TONGGAK 1
   DRINK BY INVERTING BOTTLE
FOR
UNDAK 2
   STAIRS; 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 & AROUND; IN ALL DIRECTIONS
   (NON-CONTROLLED MOTION); NON-PURPOSE-
   IV; 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; TURN-
   INC; (MEN) STIR; TURN
   THOUGHTS/ATTITUDES/EMOTIONS/SENSA-
   TIONS ARE MOTIONS; CORRECT/ORDERLY
   THINKING/ACTING IS CONTROLLED/LIM-
   ITED/CONCENTRATED/SMALL MOVEMENTS/
   INCORRECT/DISORDERLY THINKING/ACT-
   ING IS UNCONTROLLED/UNLIMITED/
   GROSS MOVEMENTS (E.G.: SLIPP'ING)
JANGAK
   PROLIGATE; DISSOLUTE; DE-
   BAUCHED
OUTWARD FROM A CENTER/APART (SPREAD
   APART; SEPARATE (X FROM Y
BELALAK A
   BULGING (EYES)
BELIKA A
   OPEN WIDE (EYES)
CELAKANG
   OPEN (DOOR)
CELAPAK
   (TER) ASTRIDE; STRADDLING
GELEKAK
   BE PEELING (SKIN; SCAB; DRY
   PAINT)
JARAK 1
   DISTANCE; GAP; RADIUS OF A
   CIRCLE
KELOCAT
   TO PEEL
KELLOYAK
   CAST OFF THE SKIN; ABRASION/
   EXCORIATION OF SKIN

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SMELLING IS SEEING; ODORS ARE SUBSTANCES
GERBAK
SPREAD; PERVADE (ODOR)
SEMURBAK
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
TEMBAK
PUFFED-UP FACE
TILAM
MATTRESS
UPAM
POLISH
FOR
Malam 2
WAX; PARAFFIN

DEEP; DOWN INTO
------
BENAM C
DISAPPEAR; HID; GO DOWN (SUN); BE BURIED (IN SNOW); DROWN; IMMERS
CURAM B
STEEP; SLOPING; ON AN INCLINE; PRECIPITOUS
DALAM
INSIDE; IN; WITHIN; DEEP; COURT
JUNAM
DIVE (PLANE; EAGLE)
NAMAK
GRAVE; BURY; RESIDENCE
PENDAM
BURY; HIDE AWAY (E.G. MONEY)
PFIRAM 1
SHUT O.S. OFF FROM SOCIETY; (MEN) TO BROOD; TO AGE
RENDAK
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
TENGCELAM B
SINK (E.G. SHIP); DROWN; SET (SUN)
FOR
GERINJAM 2A
EAR SCOOP
FLOW; BE A FLUID: LIQUID

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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 TENGCELAN 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
ULLAM
RAW VEGETABLE AS SIDE DISH
USAM 1
DREGS; WASTE REMAINING AFTER OIL IS PRESSED, OUT OF COCONUT MEAT
USE
JARAM
TO DAB; TO APPLY A COM'PRESS
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; JUICE 
CENGKAM
GRIP; SEIZE; GRASP (E.G. PRAY; POWER)
CENGKERAM
GRIP; HOLD FIRMLY IN HAND (E.G. POWER); SECURITY; DOWNPAYMENT GENNOGAM
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 (LAUGH-TER; SMILE); MUTTER
OWNING/CONTROLLING IS HOLDING PINJAM
BORROW
RESTRAINING OF MOTION IS HOLDING KERAM
TO IMPRISON; INCARCERATE; LOCK UP PEEKAM
BRAKE; TO BRAKE
CONTRACTING OF MUSCLES IS GRIPPING KEJAM 1A
CLOSED (EYES)
PEJAM B
CLOSED (EYES)

LIGHT//DARK
DARK: NON-BRIGHT; NON-CLEAR

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ARAM
(—TEMARAM) TWILIGHT B'LANE
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 KEEAM
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; MUZZLED; QUENCHED REBAM
VAGUE; DIM; FAINT; MUZZLED;
HUSHED (VISUAL; AURAL)
SEBAM
GRAY; DARK
SILAM
GONE; DISAPPEARED (E.G. SUN); DARK; GLOOMY; (MEN-DAN) DAZZLE S.O.
SURAM
VAGUE; GLOOMY; DIM (WEATHER); HAZY; DULL; INDISTINCT (LIGHT; MEMORY)
TEMARAM
(ARA--_) TWILIGHT
TEMRAH
(-TEMARAM_) OVERCAST
TERAM
(_-_TEMARAM_) OVERCAST
USAM
VAGUE; DULL (COLOR)
CAUSE
PEJAM A
CLOSED (EYES)
CONSCIOUSNESS IS LIGHT/UNCONSCIOUSNESS IS DARKNESS
PITAM A
DIZZINESS; FIT; APOPLEXY; PARALYTIC STROKE

LIGHT/HOT
HOT
BELAM
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
PERAI
TO HEAT; TO STEW
PASSION IS HEAT
GERAM
ANGRY; GROWL
GUAM
CONFLICT; LITIGATION
MANDAM
DRUNK; MADLY IN LOVE
MENDAM
DRUNK
BODY INFLAMMATIONS ARE HEAT SOURCES
BIRSAM
PLEURISY (DISEASE INVOLVING FEVER; INFLAMMATION IN LUNGS; COUGHING & FLUID IN LUNGS)
DEMAM
FEVER
GUAM
MOUTH SORE
RUM
SKIN Eruption; (_ SARAF) SHINGLES
SEMBAM
SWOLLEN; (MEN) ROAST PARTIALLY
SUAM
HOT; FEVERISH; (_ KUKU) LUKEWARM

LIGHT; COLOR
GERENYAM
TO TWINKLE
LINGgam
RED LEAD
MANIKAM
JEWEL
NILAM
(BATU_) SAPPHIRE; (BURUNG_) GOLDEN ORIOLE
SENAM
INDIGO BLUE

SHARP

BAHAM
MOLAR TOOTH
GERAHAM
MOLAR
KETAM
CARPENTER’S PLANE; CRAB; PINCERS; HARVEST (RICE)
LAGAM
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
BERAM
BRUISE; PINCH; SEIZE (E.G. TIGER S. FREY); BLEED S.O.
RAKAM
EMBROIDERING
RUNJAM
THRUST; STAB
SULAM
EMBROIDERY
TANAM
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 SHAKINESS
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 SHARNESS

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

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BUNGKAM
QUIET

DIAM
SILENT; TO KEEP SILENT; MO-
TIONLESS; IDLE

KALAM
WORD (E.G. WORD CF ALLAH)

LAGAM 1
MELODY

LANGGAM 1
MELODY; TUNE

LANTAM
LOUD; CLEAR; SHRILL; STRI-
DENT; 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

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DENTAM
BOOM (E.G. CANNON)

DERAM
RUMBLE (THUNDER; TIGER'S
ROAR)

GEMELENTAM
BOOMING OF CANNON; FIRE

GETDAM
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 IN-
CONSIDERATELY;
BANG; STAMP; POUND

MERIAM
CANNON

STRIKE

HANTAM
TO CRUSH; STROKE; BLOW;
(HER) FIGHT; COME TO BLOWS;
(MEN) TO HIT HARD

HENTAM
TO STAMP ONE'S FOOT

KARAM
TO BE SHIPWRECKED; TO FAIL

TEPAT 1
S.WP WITH PALM

CAUSED BY

MENDAM
(_ KARAM) WIPED OUT; DESTROYED
(E.G. CITY BY BOMB)

USE

RAJAM
STONE TO DEATH; TORTURE

RAKAM 1
STAMPING; PRINTING; IMPRES-
SION (E.G. IN BATIKING)

REJAM
STONE TO DEATH; TORTURE

ANG
BACK & FORTH
AROUND & AROUND

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ANCANG
TO RUN; TO MAKE PREPARATIONS

GFLANDANG
LOAF; LOITER; VJ.GRANT; BACK
(IN SOCCER)

GELENTANG B
WALLOW (PIG IN MUD)

GERAYANG 1
CRAWL (SNAKE; INSECT); FELL
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

NgLAMBANG
TO WANDER ABOUT

ONGKANG
TO BUNGLE; TO SIT WITH LEGS
DANGLING

POLANG
(_-PALING) TO WHIRL

PONTANG
(_-PANTING) SCATTERED; IN A
HURRY

PUKTANG
(_-PANTING) HURRIEDLY

RUNJANG
FEEL AROUND; POKE; GROPE
ABOUT

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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/DISORIENTATIONAL 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
GELOMANG
WAVE (OCEAN; RADIO; SHOCK); PHASE
GONCANG
SHAKING FAST AND HARD; VACILLATING; FLUCTUATING; (AN) EMOTIONAL SHOCK; JOLT; CONCISION
GOYANG
UNSTEADY
INCANG
( _INCUT) ZIGZAG
INGGANG
( _INGGUNG) STAGGERING
KELANG
( _KELOK) WINDING; TORTUOUS
KERANG
( _KEROH) CRISSCROSS (LINES); IRREGULAR (SHAPE); PAMBLING (HOUSE; CITY)
LENGGANG
SWINGING
OMBANG
( _AMBANG) CSCILLATE; 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
SAMANG 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
( _UNCUT) 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
---
CONEKLANG
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
UNGANG
(_-UNGGIT) TO GO UP AND DOWN
UNGAKAN
(_-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
TANG
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; UNOCUPIED (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
PUUTANG
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; IMEFFECT; (MEN-I) REDUCE; LESSEN
LAJANG
UNWED; TO LIVE AS A BACHELOR
SAYANG
SORROW; PITY; LOVE

TIME IS A CONTAINER & ACTIVITY IS A SUBSTANCE
LENGANG 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
GENGANG
AJAR; FISSURE
GERABANG
LARGE TEAR (IN CLOTH); HOLE
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
RENGKLANG
RICE BARN
RUANG
SPACE; ROOM; LEISURE
SARANG 1
NEST; WEB; HIDEOUT; FOCUS OF A DISEASE
SENDANG
WELL; SOURCE
SIALANG
BEEHIVE
TALANG 2
ZAVE; GUTTER
TAMBANG 1
A MINE; DIG
TERBANG 1
K.O. DUMP

AT
KUBANG B
TO WALLOW IN A MUDHOLE
LENGANG
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

(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
HANGKANG 2
ANGLE
KEHANGGANG
DISTANT; SPACED; WIDE APART;
(KE-AN) ALOOFNESS; DISTANCE;
ESTRANGEMENT
SELANG
INTERVAL; PAUSE; BREAK; HALL;
LOBBY; VERANDA; (\_SELING)
ALTERNATING

AT
SEKANG
PUT A PLUG IN C.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
LEHANG 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; DAYDREAM; (BAHAN TIPI) \_ 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

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GERONTANG 2
BOOMING
KEMPANG
( _-KEMPIS) TO PANT
KESANG
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; ( _BENGOK)
ZIGZAGGING; ( _BENGKUN)
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; SIIPARD
KANDANG
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
DUCANG
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
LABEANG 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
PICTAIL
TELENTANG B
LIE ON BACK; STRETCHED OUT
TEMILANG
SPADE (FOR DIGGING)
TERIPANG
SEA CUCUMBER

HAVE
ENGGAANG
HORNBILL

TIME IS SPACE
KANJANG
PERSEVERING; PERSISTENT
TUARANG A
DRY PERIOD

EXTENDED TWO-DIMENSIONAL: WIDE
---
BAMBAJANG
VAST; EXTENSIVE (E.G. LAND);
EXTENDED (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
OUULANG
TRAY
GADANG 1
SIEVE; LARGE; BIG
GAMBANG A
XYLOPHONELIKE INSTRUMENT
GELANGGANG B
ARENA; FORUM; RING (BOXING); FIELD (OF BATTLE); TO FORM A RING
GELIMPAK
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 P'ATS
LADANG
DRY FIELD
LAMBANG
SIGN; BADGE
LAPANG P.
OPEN; WIDE; SPACIOUS; AMPLE; SPACE; LEISURE; FREE; UNOC-CUPED (TIME); (AN) FIELD
LAWANG A
GATE
MLLABANG
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
BELONGIN'T TO LFMBIDANG3
EDGE; RIM (OF PLATE; HAT)
CAUSE
BENTANG
SPREAD OUT (E.G. RUG; MAP; BAMBOO MAT); EXPLAIN; EXTEND (E.T. RSP'ION); (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
GELIMANG
TO BE SMEARED WITH BLOOD
LUMANG
SOILED; STAINED
POLANG
(-POLANG) CHECKERED
REMANG
CLOUDY
RINDANG A
LEAFY; SHADY
SULANG
LAMPELLACK
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
BERANGASANG
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
BINANG
STAR; FATE; MEDAL
CEMFRLANG
TO SPARKLE; BRIGHT

CELANG
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 BLED
MAMBANG
GHOST (OF YELLOW OR RED COLOR); EVENING GLOW

MENGIANG
RAINBOW

NGIANG 2
SPARKLE

PERANG
REDISH COLOR; LIGHT BROWN; BLOND

PETANG
AFTERNOON; (KE-AN) OVERTAKEN BY NIGHTFALL; SECRET AGENT

PIRANG
BLONDE
RANGRANG
RED ANT
RELANG
GLITTER; FLASH
REMBAANG
ZENITH; PEAK; (BER) TO BE BARE; OPEN; EXPOSED
SIANG 1
DAY; PERIOD 11 AM TO 3 PM
TERANG
CLEAR; BRIGHT

CAUSE
GELLNTANG
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; MASTERTMIND
PANDANG A
A LOOK; (MEN) LOOK AT; GAZE AT; CONSIDER

HAPPINESS IS LIGHT/SADNESS IS DARKNESS
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.; OBSTRUCT; HAMPER

MALANG
TRANSVERSE; UNLUCKY
PALANG
CROSSBAR; BOLT; BARRIER
SEBERANG
ACROSS

SENGRANG
CROSSBAR; SPOKE; DIAMETER OF
STICK-LIKE

AMBANG
THRESHOLD; WINDOW SILL; RAILROAD TIE

ANDANG
YARD ARM

BATANG
STEM; STICK; STALK; USED WITH OBLONG; BAR; FRAME

BAWANG
ONION

BERANG
SHORT SWORD

BRAMPANG
SHELLOT

CABANG
BRANCH; SUBDIVISION; WING OF A HOUSE

GACANG
HANDLE; STEM

GALANG
GIRDER

GERANGGANG
SHARPLY POINTED BAMBOO POLE

JACANG
POLE USED FOR REINFORCEMENT

JANJANG
LADDER; POLE FOR CLIMBING PLANTS

KELEWANG
SABER

KETAPANG
TREE BEARING NUTS LIKE ALMONDS

LABERANG
KIGGING

MAYANG
SPADIX; PALM BLOSSOM [SPIKE-SHAPED]

MERANG
RICE STRAW

PANCANG
POLE

PARANG
SHORT SWORD

PEDANG
SWORD

PELANG
PLANK STREET SIGN

PENTANG
TO SHOOT/LOOSE (AN ARROW)

PIANG
BANANA

RANCANG
STAKE

SAJANG
SLATING POLE USED FOR SUPPORT

SERAMPANG
HARPOON

SERAI/DANG
TRESTLE

SUBANG
WOMAN'S EARRING [CYLINDRICAL]

TIANG
POLE; POST; PILLAR

TOPANG
PROP; GAFF

TULANG
BONE

TUNJANG
LEG; SUPPORT

FROM

TAMPANG
WAD (OF TOBACCO); ROLL; SLICE; (PEN) PROFILE; DIAMETER; LONGITUDINAL SECTION

HAVE

SOANG
FENCE

USE

BANCANG
TO TETHER AN ANIMAL

SAMPANG
TO PADLE AT STERN OF BOAT

RIGID CONSISTENCY

BELULANG
TOUGH; DRY; CALLOUSED (HANDS); RAWHIDE

BUNGANG
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 (PA-PER; 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
STIFF

KENCANG
TAUT (ROPE); TIGIN (GRIP)

KERANG
(R) LOOSE STONES

KERSANG
BARREN (LAND); COARSE (HAIR)

KERTANG
CAFED WITH DIRT

KIYANG
ROCK CRYSTAL

REGANG
TENSE

TEJANG
TAUT; TIGHT; TENSE; STAINED (ROPE; SITUATION; RELATIONSHIP)

LACK OF MOTION IS RICIDITY

BEJANG
STILLBORN

BUNGANG
LAID OUT LIKE A CORPSE

CELANG
STARE GLASSILY

GENANG
TO BE STAGNANT

KEJANG
CAUGHT; STUCK (E.G. KITE IN TREE)

KUNANG
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 IN MOTION & LACK OF MOTION IS RIGIDITY
GA:BLANG 2
FIRM; RESOLUT
UNDANG
LAW; ORDINANCE; ENACT; PROCLAIM
CAUSE
TUNANG
BRUTOHE
RIGID Position: UPRIGHT
PROTRUDE
COANG
PROTRUDE; STICK UP ALL OVER; (MEN-KAN) HOLD S.T. UP
JELATANG
STINGING NETTLE
JONGANG
PROTRUDING [TEETH]
JONGANG 2
PRCTRUING
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
PILE 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
KEMPENG
TO STRIKE WITH THE FIST; TO BOX ONE'S EARS
RAJANG
CUT INTO SMALL PIECES; CARVE; (AN) CUT TOBACCO
TEBANG
FELL (TREES)
TNDANG
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 (URAL: BE/BE LIKE SOUND MADE BY)
CELANG 2
(CELING-_) TO JINGLE
DENTANG
CLANG
DERANG
RUFFLING (E.G. DRUM)
GERENCANG
CLANG (E.G. SWORDS)
GERANTUANG A
TUMULTUOUS NOISE
GERENTANG
SOUND OF EXPLOSIONS
GERONTANG 1
FRIGHTENING; BOOMING
KELETANG
JINGLING; TINKLING (COINS)
KELONTANG
RATTLE OF TIN CANS
KERANG
( _KERUNG) CLATTER (E.G. DISHES)
KERENCANG
RATTLING SOUND OF METAL
KROMPYANG A
SOUND OF SOMETHING CRASHING
USE
GANANG
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
GANANG
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 IN-DULGE IN FANCIES; (R) AIR; ATMOSPHERE; IN THE AIR; FAR OFF; UNCERTAIN
NDANG 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)CTEN; FAST
BALAP
RACING (E.G. HORSE RACE)
GAGAP
HURRIEDLY
KERAP 2
BULL RACING (ON MADURA)
SIGAP
EFFICIENT; KEEN; ENERGETIC
SULAP 1
JUGGLING; CONJURING
SUNCLA
JUGGLING

IMMOBILE/SLOW
ANTAAP
MASSIVE; SOLID; CALM
BEAP
STURDY AND SOLID
DEGAP 1
STURDY (E.G. A PERSON)
ENDAP
TO SETTLE; TO APPROACH
GEAP 2
(TER) HALTINGLY (SPEAK)
HANGAP
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; QUITE
TEGAP
STURDY; FIRM (E.G. LEADERSHIP); WELL-BUILT (BODY)
TETAP
PERMANENT; FIXED; SETTLED; DECIDED; DEFINITE; SAME; CON- STANT; 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; CEJET
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
SHELL; AWNING
SESA?
AN ABANDONED FIELD
SIRAP
SLIGHTLY RAISED; SHINGLE
TELEMPAP
BREADTH OF HAND (A MEASURE)
TEMPAP
BREADTH OF HAND (A MEASURE)
TENGKURA'
LYING PROSTRATE
TIARAP
LIE PRONE; LIE FACE DOWNWARD;
LIE ON ONE'S STOMACH

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; HERD); FLAP
(WINGS); FLUTTER (FLAG);
SPREAD OUT (E.G. F 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 ;); UNDER WATER
(FLOODED); SOAK
DEBAP
CLOP
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; PUNETRATE; IN-
FILTER (E.G. INTO FOREST);
ENTER (DEMON INTO PERSON)

GO IN; PIERCE.

RARAP
TO TILL; WORK ON
FOR
RANCAP 2
SHARP; POINTED
MADE BY
CANGAP
GROOVE
TAKE IN: ABSORB
SERAP
ABSORB A FLUID; PERVAD

365
FOR PASSIVE
CACAP
SHAMPOO FOR THE HAIR
SALAP
OINTMENT
URAP
P
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
SERRAP
CONE-SHAPED FISH TRAP
SPIRIT POSSESSION IS CONTAINING
XALAP
POSSessed BY AN EVIL SPIRIT;
BEWILDERED
SELAP A
POSSessed; (MEN) HAVE FITS OF FURY

TAKE IN: HOLD; CATCH
ALAP
TO PICK FRUIT; THIEF; KITE
DAKAP
TO EMBRACE
DEMAP
GREEDY
LAHAP
GREEDY
TANGKAL
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
WORTHFUL; 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
LIJAP
FOAM; OVERFLOW
MALAP B
DIM; SMOLDERING
MERAP
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; (_UDA-
RA) AIRTIGHT

PENGAP

CLOSE; STUFFY; STAILE; OPPRES-
SIVE; CLOSE TIGHTLY

SAHAP A

COVER; LID

TEKAP

COVER; DOME

LIGHT IS A SUBSTANCE

GEMERIAH

SHINING; GLEAMING

GEMIAP

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

SENAP 2

GONE; VANISHED

HEARING IS SEEING: SOUNDS ARE SUB-
STANCES

CAKAP 3

TALK; PRATTLE

CERACAP B

CYMBAL

GECAP 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

BENKAL

DULL; MUMBLING

KETAP

TO PRESS ONE'S LIPS TOGETHER

SENGAP

HOLD ONE'S TONGUE; (MEN)
DEADEN (A SOUND)

STRIKE

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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

TAUXAP

TO STICK; EMBED; PLAN; (E.G.

A SPEAR IN THE GROUND)

CAUSED BY

GETAP

CRACK; BREAK; GNASH (TEETH);

QUICKLY-STARTLED; QUICK-

TEMPERED

TELAP

INJURED; HIT; HUPT; 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

FOUND; BEAT (HEART)

DERAP

TROT; CRACKLE; CREAK

(BRANCHES); SQUEAK (SPRINGS);

GNASH; (AN) RAPPING; RATTLING;

(DERAP-) SOUND OF FOOTSTEPS

GEMELEAP

SOUND OF TAPPING (E.G. FINGERS

ON TABLE; ON WINDOWPANE)

LEKAP

(LEKAP-) THE SOUND OF CREAK-

ING 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
AJAR
  A ROW
JIDAR
  RULER; LINE
KANJAR B
  DAGGER
LANGAR
  SLIM, FORTUNATE
LANJAR
  LONG AND POINTEO
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); PEE3 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
HAMBAR
  TO COVER (E.G. FLOOR WITH
  CARPET); (TER) SPREAD
KIPAR 1B
  TWILL (FABRIC SEWN WITH DOU-
 BLE 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 1
  BROAD; WIDTH
LEKAR
  SMALL TABLE FOR THE KORAN
LEKAR
  RATTAN AT AND 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
SELEWAR
  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/SALIENCE 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
TUHAR B
EXCHANGE
TASTING IS TACTING; 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

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
KELAÑJAR
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
FLOURESCENCE
P'JAR
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) NEGLIGED (E.G. BOOKS); (MEN-KAN)
STRIKE DOWN (E.G. GRENADE
S. 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 DIREC-
TIONS
PESCAP
TRIP; TO TAKE A TRIP; PLEA-
SURE TRIP; EXCURSION
PUSAR
REVOLVE; ROTATE; (AN) HANDLE;
CRANK; CENTERPETAL; (AIR)
WHIRLPOOL; (_KEPALA) CROWN
OF HEAD
PUTAR
TURNING; ROTATE; WIND; TWIST;
INSINCERE; DISHONEST; (_LI-
DAH) PERVERT FACTS
SELONGKAR
TURN OVER; PUT IN DISORDER;
RUMMAGE
SIAR 2
STROLL ABOUT
UDAR
REEL; (MEN) TO REEL; WIND;
DISENTANGLE; (MEN-KAN) EX-
PLAIN
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 MOV-
EMENTS (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 IN-
DISCRIMINATELY
BACK & FORTH
GECAR
TO SHUDDER
GECAR A
SHAKE; RUMBLE (ARTILLERY;
THUNDERS); (AN) CONCUSSION
GELENTAR
TO TREMBLE
GMENTAR
TO TREMBLE
GEMETAR
TO TREMBLE
GENAR
VIBRATE (E.G. PLUCKED STRING);
QUIVER; TREMBLE; FEAR
GEPIAR
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) (K) CRUISE; BACK AND
FORTH; CRUISE; PATROL
TUHAR A
EXCHANGE
THOUGHTS/ATTITUDES/EMOTIONS/SENSATIONS ARE MOTIONS: FEAR IS TREMBLING
KENCAR
(TER) (R) NERVOUS
TINGLING IS VIBRATING
GFLYAR 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
BELUKAR
SPREAD; SCATTERED (E.G. BOOKS; NEWS)
BUAR
THICKET; UNDERBRUSH
BULAR
EXTRAVAGANT; WASTEFUL; (PEN) SPENDTHRIFT)
BUAR
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
MUGAR
OPEN UP; BLOSSOM; RISE (DOUGH)
MEKAR
OPEN UP; RISE; BLOOM; FLOWER
MELAR
TO STRETCH; EXPANSION; ELASTIC
OBAR
FLARE UP; RAGE (FIRE)
PANCAR
PLAQUE; GUSH
SAMPAR
PLAGUE; PEST
SIAR 1
BE ON FIRE; SPREAD (E.G. NEWS); ANNOUNCE; BROADCAST; (_EAKAP) BE ON FIRE
TEBAR
SPREAD AROUND (E.G. A MAGAZINE’S DISTRIBUTION; THE SPREAD OF AN ODOR); SPREAD (E.G. A NET); SCATTERED ABOUT
TEMBIAR
SCATTER
TULAR
INFECT; CONTAMINATE; SPREAD
TUDAR
(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)
OUTHAR
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; TASS GW; RELAY; MEDIATE; DECIDE ON; FRONT PORCH; VIA; WITH INTERMEDIARY
CAUSE
LONTAR
INTRODUCE; BRING; LEAD; CONVEY
HANTAR 2
(MEN-KAN) BRING (F.G. BOOK); SEND OFF S.O.
LEMPAR
THROW; CAST; TOSS; PELT (E.G. A JOG WITH STONES)
SEBAR
MOVE/PUSH S.T. ASIDE (E.G. A CURTAIN)
POK
CIKAR
BULLOCK CART
DOKAR
DOCCART
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

---

BANGKR
TOUGH AND STIFF

CONGKR
(_-CANGKIR) PROTRUDING EVERYWHERE

GANYAR
TOUGH (UNCOOKED TUBER)

KASAR
COARSE; ROUGH; CRUDE; RUDE;
VULGAR

MAKR 2
HARD AND TOUGH; UNRIPE

MANGKR
GREEN; UNRIPE; NOT DONE; RAW

TEGR
STIFF; STAINED; 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

DAKR 1
STUBBORN; RECKLESS

IKAR
TO PROMISE; CONFESSION

INGKR
TO REFUSE; TO DENY

KETEGAR
STUBBORN

MUNGKR
DENY (E.G. A PROMISE); IGNORE
(E.G. RESPONSIBILITY); SINFUL

NAZR
VOW; PROMISE

ONAR 2
DISBELIEF

SABAR
PATIENT; TOLERANT

SEKAKAR
STINGY

WORKING IS BENDING SOMETHING & DIFFICULTY IS STIFFNESS

SUAKAR
HARD; DIFFICULT

STRIKE

---

BONGKR
BREAK OPEN; BROKEN INTO

GAMPAR
TO STRIKE WITH THE FIST

HAJAR
TO BEAT UP

HALINTAR
FLASH OF LIGHTNING; THUNDER-BOLT

LANGGRAR 2
(MEN) TO RUN OVER (E.G. CAR OVER CHILD); COLLIDE WITH; EVEADE; 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 9
BLOW; SMACK; SLAP; BEAT REPEATEDLY

CAUSED BY

CEBAR
(-CEBUR) TO SPLASH

DAMPER 1
BREAK

LENAR
UNCONSCIOUS; SENSELESS; STUNNED

MEMAR
BRUISED

NYANYAR
BRUISED (FRUIT)

PANAR
STUNNED; DULL

SENAR
SENSATION FROM HITTING ONE'S FUNNY BONE

FOR

CAGAR
CLAW; PAW

COXMAR 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

GECAR 8
SHAKE; RUMBLE (ARTILLERY;
THUNDER); (AN) CONCUSSION

GELEGAR 2
RUMBANG (THUNDER; GUNFIRE)

TAGAR
THUNDER

TLNAR 1
NOISE

WORDS ARE OBJECTS: WORDS ARE WEAPONS
USE

TENGKR
DISPUTE; QUARREL; CONFLICTED

AS

BREAK; CRUSH; CUT; STRIKE
BRFAK; CRACK

---

BURAS 3
DAMAGED; SPOILT

GENTAS A
PINCHED OFF; BROKEN OFF (E.G.
FLOWER STEM WITH THUMBNAIL);
FINISHED

RANTAS
BROKEN OFF

BEHAS
FALL INTO RUINS

RETTAS
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
DESTR OY; 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; KNFAD; 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
LIP 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; APOLISH
LEBAS
WHIP S.O.
CAUSE
EMPAS
TO LASH (E.G. WAVES LASH SHORE); (MEN-KAN) THROW; DASi; PLING (E.G. ON FLOOR); (AN) SURF
HEMPAS
PLUNK/PLOP DOWN (E.G. BOOKS); PLING
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

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WATAS
BORDER
CHANGE IS MOTION
TANDAS 2
FIRM (ATTITUDE)
TEGRAS
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
GEKAS
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; INDIGNANT; CULTURED
LIGAS
AN AMBLING GAIT
LINTAS
PASS BY (QUICKLY); TAKE A
SHORTCUT; OVERTAKE; EXCEED;
(TER) CROSS ONE'S MIND; (AN)
IN A FLASH
LIPAS
COCKROACH
NAPAS
BREATHE; (BER) BREATHE; SIGH
PEGAS 1
A SPRING; BE RESILIENT;
SPRINKLING
PINIAS
OVERCOME; INTERCEPT; TAKE A
SHORTCUT; CUT S.O. SHORT;
CUT OFF IN (E.G. IN TRAFFIC);
(SE) FOR A WHILE
PENTAS
TAKE A SHORT CUT
RINGKAS
BRIEF
RINTAS
TAKE A SHORT CUT
TANGKAS
DEFT; ADOIT; SKILLFUL
TEMPERAS
SPREAD ABOUT IN DISORDER
TEMPIAS 1A
SPRINKLE (RAIN)

CAN
BAGAS
ROBUST; STRONG
BEKAS
FREE; UNHAMPERED (HAND);
RELEASED (PRISONER); INDE-
PENDENT; EXEMPTED; ACQUITTED;
CLEAR

BETAS
TORN; LOOSE
BINGKAS
RESILIENT; ELASTICITY
LALAS 2
FREE
LENAS
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 FROM
KIPAS
FAN; PROPELLER
KURAS 1
FLUSH (A DRAIN)
TUSAS
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
CEGAS
ENTERPRISING
CER'AS
EN.ERPRISING; 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-1) PRUNE; RAY (OF HOPE)

TWO-DIMENSIONAL: SMOOTH//ROUGH

AMPelas 2
SANDPAPER
CAda 3
ROCKY AREA
EMPElas
SANDPAPER
GIRAS
COARSE LINEN
MANAS
PINEAPPLE; ( _ TALI) SESIL-HEMP
PADAS
ROCKY SOIL
RANGGas A
WITHERED; LEAFLESS
REPas A
CRUMBLY
TEMPIAS 2A
GET DUST IN EYE BECAUSE OF WIND
TaMPas
DRIED UP (E.G. WELL)
WADAS
STONY GROUND
USE
GarGas 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)
BANJLAS
VAST
KERTAS
PAPER
KUFAs 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; CONTINUATION
AT
GEMAs 1
SMEAR
LUNAs
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
BILAS
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

INTERNATIONAL 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; ( _ TANGAN) GOOD AT PICKPOCKETING

---

UNPLEASANT; UNHEALTHY

BANGSAT
SOUNgREL; 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
FUNGI; TOADSTOOL
PACAT
LEECH
PIJAT 2
(R) BEDBUG
SOYAT
TOR: 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 DECENTY
BELAT 2
(-BELIT) UNDERHANDED
CAKLAT
DAMAGE; 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; PAPTIALL
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
KETUAT
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; ARIDED
SINGSAT
TIGHT
TUMPAT
STOPPED UP; CRAMMED
CAUSE
JABAT
(BER) TO SHAKE (HANS); (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
MUNCAT
TO SPRAY

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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; DLVOTED;  
(MEN-KAN) PUT ON; WEAR

LIKAT  
ADHESIVE; STICKY; EMBARRASSED;  
(PEN) K.O WOVEN CLOTH  
FOR MEN'S WEAR; (BUKAT _)  
THICK; MUDDY; TROUBLED

SERAT  
PAPER; TIGHT

SIP'AT  
BRUSH; COMB; BUNCH (G. BA-NANAS)

TEKAT  
EMBROIDERY

CAUSE  
ASABAT  
NERVE; SINEW

BEBAT  
BANDAGE

EMBAT  
TO LASH

IKAT  
STRING; EUNCH; BAND; HEAD-CLOTH

JERAT  
SNARE; LOOP; LASSO

JERUMAT  
TO DARN

KAWAT  
WIRE; CABLE

KEBAT  
BUNCH; BAND (E.G. FOLK 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

SU'AT  
A LARGE CU3IC MEASURE

SUMBAT  
CORR

TEBAT  
EMBANKMENT; FISHPOND

CONTIGUOUS  
--- BABA 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

SEMBAT
FITTING; MATCHING

HAVE / USE ENERGY / POWER

HAVE / NOT HAVE ENERGY / POWER

HAVE ENERGY / POWER

GIAT
ENERGETIC; FORCEFUL
HAYAT
LIFE
KIAT
STRONG; FORCEFUL; TO BE ABLE TO; LOUD; TO AFFORD
SEHAT
HEALTHY; SOUND
CAUSE
RANAT
HEAL
FOR
ALAT
INSTRUMENT; ORGANIZATION; GUEST
PAHAT
CHISEL; (MEN) TO CHISEL; CARVE; SCULPT
PESAWAT
INSTRUMENT; MACHINE; ENGINE; CARVE; SCULPT
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
PLIAMBLE; TOUGH
RAMPAT
SWING; BRANDISH; (_PAPAN) GENERALIZE
SEMBAT
WHIP UP WITH A JEWEL (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
KUSEMANGAT
EXPRESSION USED TO RECALL TO CONSCIOUSNESS S.O. WHO HAS FAINTED; TO WELCOME A NEWBORN

CBAT
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
   MANGAT
   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
   LAPTAT
   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
   SEJAT
   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 PADLE; (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 SLEEP (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 JCB);
   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;
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
KERAU
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/DIS-SOLVED: REDUCED TO SMALLER BITS/LESS SOLID STATE/LESS DENSITY

DERAU
IN DROPS; IN GRAINS; IN DROVES
PAYAU
SALTY; BRACKISH
PUNGKAU
HANG DOWN; HANG OVER (E.G. HAIR OVER ONE'S FACE)

CAUSE
CENKAU
MIDDLEMAN; BROKER
JENANGAU
RICE INSECT
KARAU
STIR; MIX (FOOD; DRINK)
RELAU
TIN SMELTING FUR; NACRE
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 IS DISTINCT 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
TC MEOW
IMAU
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)
WAUWUA
KIND OF MONKEY

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 PRO; 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 CHTFR OBJECT
POKE IN/OUT (PROTOTYPICALLY PREDICTED AT SHARP OBJECTS)

GELITIK
TICKLE; PROD; INCITE; ENCOURAGE; BEAT FASTER (HEART)
GILIK 2
TICKLE
KILIK
TO TICKLE; TO INCITE
KTIK
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
BURIA
PCK-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
SUNITIK
  (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; COMPLI-
  CATED
PROBLEMS ARE OBJECTS & SOLVING IS CUT-
  TING & INTELLIGENCE IS SHARPNESS/
STUPIDITY IS :ROUNDNESS
CERDIK
  SMART; CUNNING
CAUSE
DIDIK
  TO EDUCATE; 'TO BRING UP
USE
SELIDIK B
  INVESTIGATE; ACCURATE; CARE-
  FUL
SELISIK B
  INVESTIGATE
UNPLEASANTNESS IS SHARPNESS
ARIK
  INSOMNIA
CAPIK
  LAME; PARALYZED
CELIK
  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)
MENKRIRIK
  TO MAKE ONE'S FLESH CREEP
P'EMRIRIK
  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/SALIENCE IS SHARPNESS/
PROTRUSION
BIDIK
  TO PEER; TO AIM
DINGIK
  WATCH; SPY ON
TELIK
  PERSPICACIOUS; SPY ON
CAUSED BY
DELIK
  TO BE DILATED; TO GLARE
INTENSITY/SALIENCE IS SHARPNESS/PRO-
TRUSION; ABRUPTNESS/STEEPNESS IS
SHARPNESS
TUKIK 3
  DIVE (PLANE); POINT DOWNWARD
TUNGKIRIK 2
  STEEP
HEARING IS TOUCHING; HIGH PITCH
WITH LITTLE ENVELOPE IS SHARPNESS
BERSIK
  NOISY; TUMULTUOUS; UPROAR
CELIK
  SOUND OF S.T. BROKEN; SWITCH
  ON S.T.
EMBIK
  TO BLEAT
ERIK
  TO SCREAM; TO TRUMPET
MERSIK 1
  SHRILL; CRISP
PELIK
  YELL
RESIK 2
  (MEN) SHRILL; TO WHISPER
RINGIK
  WHINE; WHIMPER; NAG
RINGIK
  NEIGH; WHINNY
TAMPKIK 2
  CRY OF ENCOURAGEMENT; YELL;
  SHOUT
TEMPIK 1
  CRY OF ENCOURAGEMENT; YELL;
  SHOUT

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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 1
SMALL AND LOVELY

INDIK
TO APPROACH IN A CROUCHING
POSITION

KECIK
SMALL; LITTLE
KEPIK 1
INSECT HARMFUL TO AGRICULTURE
KERSIK 1
GRIT; GRAVEL

LUK
DRIP; TRICKLE
MANIK
BEADS
PERCIK
STAIN; SPOT; (MEN) TO SPATTER; SPRinkle

PUTIK
BUD; BEGIN BEAPING FRUIT; Ovary

RECIK
SPOT; STAIN; (MEN) TO SPATTER

RENIK
FINE; (BER) (R) IN DRIZZLES; DOTTED; SPECKLED; FINE DOTS; FINELY (POUNDING OF RICE); DELICATE (S\'ATURE)

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
BAYIK
BAYIK
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 (DRIY BRANCHES); SQUEAK (SPRINGS); GNASH (TEETH)

DERSIK
SIGH (WIND)

DESIK
TO RUSTLE (PAPERS)

DETIK
SECON D; (BER) TO TOCK: (AN) THROB; PALPITATIONS (CP 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 NUMBLE

KELETIK
TICKTICK

KEMIK A
(KE\-M\-K\-\_K) TO NUMBLE

KERESIK 2
RUSTLE; CRACKLE (DRY LEAVES); DRIED BANANA LEAVES

KERSIK 2
RUSTLING SOUND (E.G. DEAD LEAVES)

KIKIK
(TEK) (R) GIGGLE

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LENTIK 2
CRACKLE
LETIK
SNAP; CRACK; BREAK (GLASS
DUE TO HOT WATER); TICK;
BEAT (HEART)
MERCIK
(MERCAK-_) RUSTLING OF WATER
MAKE
GEMERCIK
SPATTER; SPLASH; CRACKLE
(FIRE)
SMALL MOVEMENTS; SMALL IN DEGREE
DEBIK
TO PAT; SLAP; WHACK WITH
THE OPEN HAND
GELENTIK 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 TINDER, 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/SENSA-
TIONS ARE MOTIONS: CORRECT/ORDERLY
THINKING/ACTING IS CONTROLLED/LIMITED/
CONCENTRATED/SMALL MOVEMENTS/
INCORRECT/DISORDERLY THINKING/ACTING
IS UNCONTROLLED/UNLIMITED/GROSS MOVE-
MENTS (E.G. SLIPPING)
SELDIK 1
INVESTIGATE; ACCURATE; CARE-
FUL
SELSISIK 1
INVESTIGATE
SIDIK
INVESTIGATE; (_ JARI) FIN-
GERPRINT
SILIK
OBSERVE; NOTE CAREFULLY
TILIK
OBSERVE CAREFULLY; WATCH;
CONSIDER; REGARD; SUPERVISE;
PROPHESY; PAY A VISIT
ULIK 2
INVESTIGATE
THIN; SMALLNESS ALONG ONE DIMEN-
SION (LEAVING A PLANE)/ALONG TWO DIMEN-
SIONS (LEAVING A LINE)
ONE-DIMENSIONAL; LINE
BAKIK
PEPPER VINE
BARIK
GRAIN OF WOOD; VEINS IN
MARBLE
KEDENGKIK
EXTRAORDINARILY THIN; SKIN AND
BONES; THIN AS A RAIL
LARIK
ROW; LINE; TURN S.T. ON A
LATH
MERSIK 2
SKINNY
PARIK
IN LINE; IN A QUEUE
PICIK
NARROW; NARROW-MINDED
HAVE
LURIK
STRIPED MATERIAL FROM CEN-
TRAL JAVA
TWO-DIMENSIONAL; PLANE
BILIK
ROOM; PLAID BAMBOO SLATS
KERIPIK
CRISP-FRIED CHIPS OF BANANA;
CASSAVA; ETC.
KERSIK 1
PEEL (SKIN)
LAPIK
BASE; LINING; (_ TIDUR)
SLEEPING MAT; (_ MEJA) TABLE-
CLOTH
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-PURPO-
SIVE; 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 EVERYWHERE; FALL WITH A
THUD
PUING
RUINS; DEBRIS
TUNGGING 2
BE UPSIDE DOWN

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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)

(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 MOVEMENT

TIME IS AN OBJECT; TIME IS A ROTATING OBJECT

SELING

(BER) ALTERNATE; TAKE TURNS;
(AN) VARIATIONS; ALTERNATION;
INTERLUDE;
(SELANG-_) ALTERNATING

TRANSACTIONS ARE EXCHANGES OF VECTOR

BANDING

EQUIVALENT; CONSIDERATION
(BY JUDGE); (BER) IN PROPORTION 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)

RUNING

DISCUSS; CONSIDER; WEIGH (A MATTER)

SALING

ONE ANOTHER; MUTUALLY

TANDING 1

CONTEST

LENTING 3

WARPED

CURVED: COMPLETELY; PROCESS (TURN;
ROTATE; ROLL)

BANDING

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 PERSON);
PRESS (SUGAR CANE);
ROLL (CIGARETTE)

GULING 2

ROLL OVER & OVER (ROCK);
TOPPLE (ENEMY; GOVERNMENT)

KELLING

CIRCUMFERENCE; AROUND; SURROUNDING

MELING

TO LOOK TO THE SIDE; INATTENTIVE;
CARELESS; SLOPPY; UN-TIDY

MIRING

AT AN ANGLE; ITALICS

PALING 2

TURN; SWING ROUND; ALTER
COUSE; (POLANG-_) TO WHIRL

PELANTING A

ROLL EVERYWHERE; DART OFF;
SHOOT AWAY; FALL WITH A THUD

PUISING

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/SENSATIONS ARE MOTIONS: DIZZINESS/DISORIENTATION IS ROTATING MOTION

PENING

DIZZY; RATTLE

SHARP; THIN

SHARP: EXTREMELY THIN; WITH EDGE OF PLANE/END OF LINE BEING APPLIED TO SOME OTHER OBJECT
POKE IN/OUT (PROTOTYPICALLY PREDICATED OF SHARP OBJECTS)

JENGKING A

WITH THE BUTTOCKS UP IN THE AIR AND THE KNEES TUCKED UNDER

TUNGING 1

HAVING TAIL/REAR END UP;
SINK BOW FIRST; DIVE

TUNGING 3

BULGE; PROTRUDE (E.G. POCKETS)

USE

GIRING

DRIVE (CATTLE); LEAD (PRISONERS)
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
(RAMBING-) TATTERED AND TORN

RAMPING
SLENDER; THIN; SLIGHTLY BUILT; (MEN) WORN AT THE EDGES

RUMBING
SOMewhat DAMAGED

HAVE
ANJING
DOG

CEMERLING
STARLING

CILING
WILD BOAR; (MEN) SAVE (MONEY)

ERING
BIRD OF PREY

KOMBING
GOAT

KEPINLING
BEDBUG

KEPIITING
CRAB

KETUNGGING
LARGE BLACK SCORPION

KUCING
CAT

MUNDING
WATER BUFFALO IN THE SUMA-
NESE AREA

PENDING
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; ISO-
LATED (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 SPEAK WITH FRIGHT

MURING
IN A BAD MOOD

NING 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)

DIERING 2
TRUMPET (ELEPHANT); CHIRP (CRICKET)

DESING
TO WHISTLE (WIND; BULLETS;

GEETING
TINKLE (E.G. ICE IN GLASS)

GERERINCING
CLATTER (DISHES); TINKLE;
JINGLE (BELLS; KEYS; COINS);
CLANG (BELLS; CHAINS)

GERERINCING
CLATTER (DISHES); CLANG
(BELL; CHAIN); JINGLE (COINS;
KEYS; BELLS); TINKLlf

GENDING
SPECIAL MELODY FOR THE GAMELAN

GERINGCING
JINGLE

GERENCING
RATTLING SOUND OF METAL

GERENCING
TINKLE; JINGLE (E.G. MONEY)

GERING 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; RINGING
YELL
MAKE
GERINDING
JEW'S HARP
PENTING 2
PLUCK (STRINGS)
RINGING
HARMONICA
SERULING
KIND OF FLUTE
SULING
PLUTE; WHISTLE; SIREN TERALING
PARAKDET
SMELLING IS TOUCHING: UNPLEASANTNESS
OF SMELL IS SHARPNESS
ARING 1
ODOR OF WINE
HANCING
DISAGREEABLE ODOR
KENCING
URINE
PEKING 1
STIM:
PEISING
3TE=CH
THIN: SMALLNESS ALONG ONE DIMENSION
(ALONG A LINE)/ALONG TWO DIMENSIONS
(LEAVING A LINE)
ONE-DIMENSIONAL; LINE
ARING 2
A TRAP; SNAKE; LASSO
CACING
WORM (EARTHWORM; PINWORM; MAGGOT; TAPEWORM; HOOKWORM)
CEDING
SMALL; SCRUBBY (PLANTS; FRUITS); BACKWARD
GENTING
NARROW; THIN; SLIM (E.G. HOURGLASS WAIST; FRAYED SPOT IN ROPE)
ARING SUCCESSIVE; CONSECUTIVE;
ONE AFTER ANOTHER; SIDE BY SIDE; ACCOMPANIMENT
KELINGKING
LITTLE FINGER
KENDING
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; SLIM
SERING
TIGHT-FITTING OF CLOTHES;
SLENDER; OFTEN
SERUNTING
NARROW; THIN
UNTING
STRAND; SKEIN (E.G. OF THREAD); (MEN) TO SOUND;
TO PLUMB
CAUSE
CEILING
OGLE; LOOK AT FROM THE CORNER OF THE EYE
GERLING
BLINK; GLANCE; OGLE
KERLING
GLANCE SIDEWAYS; ASKANCE AT;
OGLE (A MAN OR A WOMAN);
BLINK; TWINKLE (STARS)
P'ING
A WINK; (MEN-KAN) CLOSE (EYES)
TWO-DIMENSIONAL; PLANE
BARING
TO LIE DOWN
BELING 2
PORCELAIN
BETING
SHOAL; SANDBANK; (TER) RUN AROUND
CAPING
METAL COVER
CEMING
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
KELINGKING
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 THIN-
NESS
BENING
   CLEAR; TRANSPARENT;
   (MEN-KAN) PURIFY (WATER)
BIRING
   RUSTY YELLOW
HENING
   CLEAR; SILENT; PURE
KUNING
   YELLOW
LUNCIP
   POINTED; TAPERING
TAKE IN: ABSORB
KELILIP
   TO GET IN ONE'S EYE
PERCEPTIONS ARE SUBSTANCES & PER-
CEIVING 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
   GLITTEK; TWINKLE
KEDIP
   A WINK
KEJIP 1
   WINK; BLINK (EYES); FLICKER
KELIP
   TWINKLE; FLICKER; GLITTER
   (E.G. EYES; COIN)
KERLIP
   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
FALIP
   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

IN//OUT
GO IN: ENTER; PENETRATE
S:SLIP B
   SKID; SLIP IN; SLIP IN
   BETWEEN; INTERRUPT
SELISIP A
   SLIP IN; INSECT 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
GINTIR  
WINDING
JUNKIR  
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  
PELLET-LIKE OBJECTS; ROLL  
INTO PELLETS
TIME IS AN OBJECT: TIME IS A ROTAT- 
ING OBJECT
GILIR  
GO THROUGH CYCLES; TAKE  
 Turns
EDGE; POINT
EDGE
---
SIBIR  
LIP; HEM; EDGE
LEMBUSIR  
WITHERS (RIDGE BETWEEN  
SHOULDER 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
SHIR  
BLACK MAGIC; WITCH
SINDIR  
(MEN) HINT AT; ALLUDE TO;  
INTIMATE, TEASE;  
CRITICIZE, RIDICULE
HEARING IS TOUCHING: HIGH PITCHED  
TONE 7TH 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; SHEAP 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

AIR
WATER; JUICE; LIQUID
ALIR
FLOW; HAVE A TENDENCY
BANJIR
TO FLOOD; FLOOD
CAIR
LIQUID; THIN (E.G. SOUP)
CICIR
SPILLED; SCATTERED;
ARCUND; SPILLED ALL OVER;
LEFT BEHIND
GELADIR A
SLIME
HILIR
LOWER COURSE OF RIVER;
LATE; DOWNSTREAM
ILIR
LOWER COURSE (OF RIVER);
DOWNSTREAM; LATE (RIGHT);
TO STREAM; FLOW
LENJIR
SQUISHY
MASIR
GRANULAR
MEHR 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; DEPAIR (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
CANNATION
ANYIR
WITH STRONG FISH ODOR;
MOIST APPEARANCE
GAMBIR
INGREDIENT USED FOR
BETEL-NUT CHEWING; CLIMBING
PLANT (BOILED FOR SEDIMENT
& FOR TANNING HIDES); CREAM
COLOUR
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)
NYNYIR
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
GELIMIR
SAGGING JOWLS OF ELDERLY
PEOPLE

IT
BACK & FORTH
BACK & FORTH
--- ANGKIT
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
WIGGLE (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
KEKIT
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);
(KIPE) PUTTER ADULT;
SCRATCH (CHICKEN IN DIRT)
SALIT
(SULAT-_) IRREGULAR; JAGGED
(TEETH)
UNGKIT
(UNGJANJ-_) GO UP AND DOWN;
(UNGJAT-)
MOVE UP & DOWN
UNGKIT 1
LIFT; RAISE; LEVER; BOB UP
AND DOWN;
(UNGJANG-_) GO UP AND DOWN
(E.G. SKEE-SAW; ROCKER)
UNGKIT 2
OPEN OLD SORES
CAUSED BY
KARIT
(KORAT-_) DISLOCATED
SITUATION'S 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
KUBIT 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
RUJT
BENT; HOOK-SHAPED BARB
SABIT 1
SICKLE; CRESCENT; CUT GFX
SANGKIT
GNASH (TEETH)
SEBIT
(SICKLE; CRESCENT; CUT GRASS
SERIT
FINE TOOTHED COMB
SERUIT
HARPOON
CAUSED BY
RABIT
TORN
HAYE
AENGKIT
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; WHEELED (E.G. MONEY);
(AN) HOOK
CARIT
SCRATCH
GERIT 1
GNAN (MOUSE); NIBBLE
GIGIT
A BITE
JAHIT
TO SEW
KERIKIT
GNAN; NIBBLE
KERIT
GNASH
Kerumit
Gnaw; Nibble

Sunggit
Embroidered; (Men) Embroider; To Uncork; To Dog Out; Pick Out (E.g. Bottle Cork); Open (Bottle)

Simgit
Embroidered; (Men) Embroider; To Uncork; To Dog Out; Pick Out (E.g. Bottle Cork); Open (Bottle)

Idea/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

Bitit
Sty in the eye

Cirit
Diarrhea; Excrement; Sediment

Kincit b
Involuntary Bowel Movement

Sakit
Ill; sore; a sick person

Sembrit
Constipation

Semburit
Pedersity

Intensity/saliency is sharpness/protrusion

Senggit 2b
Sharp odor; violent; poignant

Hearing is touching: high pitch with little envelope is sharpness

Pecit
To squawk; to chirp

Derit
Creak (Floorboards)

Gerit 2
Screech (E.g. Slate Pencil on Tablet)

Jetit
Scream; strong complaint

Kemit
(Dayung) Cricket

Sempirit
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

Kalentip
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

Ir hit
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
  LIMPILY BENT
KUNITIT
  TO TAIL
LECIT 1
  SLIP AWAY
LENKIT
  LAZY
THIN
  SMALLNESS ALONG ONE DIMENSION
(LEAVING A PLANE)/ALONG TWO DIMENSIONS
(LEAVING A LINE)
ONE-DIMENSIONAL; LINE
CIPIT
  SLANTING (EYES)
KERNITIT
  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
  HOAG; FURROW
PELITIT
  HLM
SENGKELIT
  ROPE FOR CLIMBING
SIPIT
  SLANT-EYED
SUMPIT
  CHOPSTICKS; (AN) BLOWPIPE
SUPIT
  CHOPSTICK
CAUSE
KERNITIT
  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
LIPIIT
  HEM
RAKIT
  RAFT; BAMBOO FLOOR

RIMBIT
  HAMPERED; IMPeded; SQUEEZED
RINGIT 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
GAPIIT
  TWEETERS; PINCERS
JUBIT
  PINCH
KEMPIT 2
  HOLDING UNDER ONE'S ARM
KEMPIT
  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
LESSIT
  RUSTLE (NOISE); SPOUT;
  SQUIRT; GUSH; (ME- HIDUNg);
  BLOW ONE'S NOSE WITH ONP'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
TEMPOLING
  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: BUKP; SWELL

---

BAGONG
BIG AND HEAVY; WILD BOAR;
CLOWN IN A WAYANG PLAY
BOKONG
BUTTOCKS; HIND PART FIRST;
BACK
GONDONG
CJTER
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 SWELLING

GEMBONG
CHAMPION; PIG 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
KOKONG
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
CONKONG
SENTRY BOX
CORONG
FUnNEL
JONGKONG
DUGOUT CANOE
JORONG
OVAL-SHAPED
KERONGKONGAN
THROAT
LODONG
A LARGE BAMBOO TUBE
LOMBONG
MINE
LONJONG
TAPERING; OVAL
MONCUNG
SNOT; ELEPHANT; SNOT
POLONG 2
(AN) OUTLET; DRAINPIPE
SEMPrERONG
LAMP CHIMNEY; TELESCOPE;
TUBE
SEROMBONG
PIPE
TEROPONG
TELESCOPE; SPYGLASS; TUBE;
PIPE
TEROWONGAN
TUNNEL

FROM
BERONDONG
TO FIRE A VOLEY
GONGGONG
TO BARK
LOLONG
HOWL; YOWL
MEONG
SOUND MADE BY CAT; CAT
NGOMONG
TO TALK
OMONG
GOSSIP; TO TALK

HAVE
SOTONG
CUTTFLESH

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
CINCONG
EXCUSE; ADO

ONE-DIMENSIONAL: GAP

---

HAVE
KONGKONG
SHACKLES; STOCKS

TREE-DIMENSIONAL CAVITY

---

BALONG
POND; PUDDLE
DELONG
SUNKEN
GERONGGONG
(GERANGGANG = ) HOLLOW
GOHONG
HOLE; CAVE
JOMPONG
(PA-AN) NAME OF RESERVOIR
IN JAKARTA
KEPOPONG
HOLLOW
KOLONG
PIT (COAL MINE PIT; ETC.);
SPACE UNDER (HOUSE; BET)
TEPEKONG
CHINESE TEMPLE
TOMBONG
MORTAR

FROM
GENGONG
JEM'S HARP
KELONTONG
PEDDLER; HAWKER
KORONCONG
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
RENONG B
ACEHNESSE KRIS
ROMPONG B
CUT OFF; BROKEN
SOKONG
PROP; SUPPORT
TODONG
TO POINT; AIM (E.G. PISTOL;
MENACE; THREATEN)

HAVE
GONDONG B
NEEDING A HAIRCUT

IN WRONG POSITION/CONDITION (CROOKED;
FLAWED)

IN WRONG CONDITION: CUT; DAMAGED;
FLAWED
CUT; DAMAGED

CEMONG
DIRTY; MAULED
GOSONG 2
BURNED
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
KORONG
TEMPT; GNAW AT S.T.; TO
UNDERMINE; HURT; DAMAGE

FLAWED
BENGKONG
DEFORMED
GONDONG A
USED OF SOMEONE WHO NEEDS
A HAIRCUT
KOHONG
STINKING
PEHONG
NASTY; KIND OF VENERAL
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

395
KENCONG
CROOKED
LOYONG
STAGGER
MENCONG
ASKEW; WITHOUT ANY SPECIFIC DIRECTION
NYONYONG
PROTRUDE (E.G. TEETH)
PENCONG
CRISSCROSS
PESONG
CROOKED
RENGONG A
ACHEHNES B KRIS
SERONG
ASKEW; SQUINTING; SLANTING
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

COLONG
STEAL
GARONG
ROBBER
JOBONG
PROSTITUTE
LENCONG
GO ASTRAY; GO WRONG
NYOLONG
TO STEAL

UIK
CURVED
CURVE COMPLETELY: ROUND

---
AGUK
LOCKET
BATOK
COCONUT SHELL; ONE LITER
BEGUK
GOUTER; 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
GO-PYOK
THICK; LUXURIOUS GROWTH
(HAIR; LEAVES)
GONDOK
GOUTER
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
LEUK 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
PILL
PELUK A
EMBRACE; PATHCM
PEJUK A
HOLE; (BER) (R) FULL OF
HOLES
POKOK
TRUNK; ROOT; MAIN; BEGIN-
NING; SUBJECT; REASON; BASE;
CAPITAL
PONDOK
COTTAGE; MOSLEM BOARDING
SCHOOL
ROMOK
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)
UNGUUK
HEAP

PROBLEMS ARE OBJECTS & SOLVING IS
CUTTING & INTELLIGENCE IS SHARPNESS/
STUPIDITY IS ROUNDNESS
GOBLOK A
STUPID
IMPORTANCE IS SIZE & PRIDE IS SWELLING
GADUK
ARROGANT; CONCEITED
LANGGUJ
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
N APE 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
MENGOK
TO TURN; MAKE A TURN
PAUK 1B
HOOK
PEOK B
LAME
PELEKOK
TWISTED
RENUK
CRUMPLED
RINGKUK
BENT OVER; SHUT UP
RIUK
TWISTED
RONGKOK
WALK STOOPED OVER
RONYOK
CRUMPLED UP
SELUK
CURVE; BEND; TWIST; COMPLICATED; A FEEL FOR
SENDUK
SPOON
SERUDUK
PUSH FROM A CROUCHING POSITION
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 UNDEP

CUT; STRIKE
---
BACOK
TO CHOP; TO CUT UP
CAMUK
STAB
COTOK B
BILL; BFOK; (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)
TEBUK
PERFORATED; HOLE; STAB
FOR
CANGKUK A
SHOOT; CUTTING; ELEPHANT'S
GOAD
GOLOK
MACHETE
FAUK 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
TA:AUK
NOTCH; INDENT; JAGGED;
(MEN-kan) FIX; DETERMINE
TELEPUK A
FIGURED DESIGN
INTERPERSONAL RELATIONSHIPS ARE WAYS
OF TOUCHING; ATTACKING/FRIGHTENING/
BOthering IS ROUGHNESS/GRINDING
GEREKOK
TO ANNOY

STRIKE ON SURFACE
---
AMUK A
GO BERSERK; HAVE A FIGHT
ANTUK
TO COLLIDE
BENTOK
HIT AGAINST (E.G. ARM
AGAINST WALL)
BENTOK
COLLIDE; BUMP (E.G. CAP
AGAINST TREE); PRING 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
DESEK
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)
KESEMPLUK
HIT; BUMPED INTO; BE BROKE
(E.G. IN GAMBLING)
KEKOK
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
TABUK
SLAP; SPANK
TAPUK
SCAR; POCK-MARK; (MEN) SLAP
TEBUK
HIT HARD
TEBUK
CLAP; SLAP; SPLASH
TOKOK 2
(MEN) TAP; STRIKE; HIT
TUBUK
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
BEUK
TO BREAK IN wG; TO SWINDLE;
TO ARREST
COPLOK
TO COME LOOSE; BREAK OFF
(E.G. TABLE LEG)
KEPUK
DENTED
LEKUK B
HOLLOW; DENT
NGELOTTUK
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)
Gebedok 1
Sound of heavy footsteps
Gebeduk
Throb; beat (heart); thump; thud; (e.g. fallen body)
Gelatuk A
Chatter (teeth)
Geluguk
Thunder
Gemeletuk
Shiver; chatter (teeth)
Gemeretuk
Chatter (teeth); rattle (s.t. in a box)
Gemeruk
Chatter (teeth)
Gernetuk
Chatter (teeth)
Geruk 1
(=Gerak) thunder
Getuk
(Getak-) the knocking of a butcher’s cleaver 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 weapons
Kutuk
Curse
Degenerate: ungraceful; unpleasant
Degenerate motion: ungraceful
Aberuk
Collapse; be destroyed
Armuk B
Have a fight; go berserk
Cecok
Quarrel; fight
Enok A
Stiff; rheumatism; gout
Gelock 2
Spill large amounts of liquid
Jelepok A
To fall
Kecek
Clumsy
Keok A
Defeated (e.g. in wrestling)
Kikuk
Clumsy; awkward
Mapuk 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; dilapidated
Tepek
Lame
Cause
Pelecock
(Ter) sprained
Thoughts/attitudes/emotions/sensations are motions; correct/orderly thinking/acting is controlled/imitted/concentrated/small movements/incorrect/disorderly thinking/acting is uncontrolled/unlimited/gross movements (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 appearance
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
REHUPUK
  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
BOROK 2
  INSERT (E.G. ELECTRIC ROD
  IN WALL); PIERCE; BORE
  THROUGH
BUBUK 2
  WOODWORM
COCOR 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 I.P.; 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
CEROKOK
  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
TOHOR B
   JAVELIN; RAY (FISH); (MEN)
   TO STAB
TUHUK 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
KOKOB 2B
   FINGER BOWL
LUBUK B
   WATER HOLE; DEEP
MANGKUK B
   CUP
NONOK
   FEMALE SEX ORGAN
PERIUK
   BOILER
POPOP 1
   DIAPER
SABUK
   LOINCLOTH; BELT; SEAT BELT
SENDOK
   SPOON
SENDUK
   SPOON
TANGGUH
   SMALL FISH NET
WAUK
   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
   REPEAT FROM THE WORLD
THE STATE IS THE PROCESS (SHAPE IS
   MOTION)
TELUK
   BAY; GULF

   HARSH SOUND (LIKE THAT MADE BY FRICTION)
   --------
   BATUK
   COUGH
   GETENGOK
   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

ROTK  
GRUMBLE; COMPLAIN

RUTUK  
GRUMBLE

SENGGUUK  
DOZE; HICCUP

SENGUK  
SNIFF

SIUK  
GROAN; MOAN

MAKE

BERUK  
MONKEY

GAOK  
RAVEN

JAMPUK  
OWL

KELOROK  
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  
FPOG; FROGLEG

KUNYUK  
MONKEY

LONG/TALL OBJECT (ATTACHED TO/STICKING INTO/OUT OF SOME OTHER OBJECT)

BALK  
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

CONGGOOK  
ERECT S.T.

CONGOK  
BE UPRIGHT; ERECT

GEDEBOK 2B  
TRUNK OF A BANANA TREE

MONGKOK  
TO STICK OUT; TO TOWER

ABOVE

PUCK  
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;

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) INDIC-
ATE; POINT OUT; POINT AT;
SHOW

USUK  
RAFTER

HAVE

JANGGOK  
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  
BOILING (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  
FRUIT SALAD

SOK  
ALLOY

FOR

LAUK  
SIDE DISH FOR RICE; (_PAUK)
A VARIETY OF SIDE DISHES

PAUK 1  
(LAUK) A VARIETY OF

_SIDEDISHES

THE MIND/SOUL IS A FLUID & ORDER
IS SETTLING//DISORDER IS STIRRING

BOBOK 1  
TO SLEEP;
(NINA-_) LULLABY

CEKCOCK  
QUARREL
HIRUK
COMMOTION; UPROAR; TUMULT;
DIN; HUBBUB; (MEN) MAKE
NOISE
KANTUK
SLEEPINESS
LENGU
DREAM; MUSE
LONGOX
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
WATER DIPPER
JUGUNG
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
TUPUNG
FLOUR; POWDER; (MEN) POUND
INTO FLOUR

CONVEX SHAPE: BUM2; SWELL

---
BUSUNG 1
BLOATED; DISTENDED (E.G.
BELLY); BULGING; PACKED
(E.G. POCKETS); INFLATE
(E.C. 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
LENDEUNG
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
KANCUNG 2
DRI SHEATH OF A COCONUT
NAUNG
SHADOW; SHELTER
PAYUNG
UMBRILLA; 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
TUDEUNG
VEIL; SHADE; SUN HAT
UNDUNG
VEIL THROWN OVER THE HEAD

ELONGATED CAVITY

---
BERUBUNG 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  
CENGUNG  
PENSIVE; MUSING; FLABBERS-  
DUMBFOUNDED  
LENGUNG  
DOZE; MUSE; DAYDREAM  
LINGLING  
STUNNED; ABSENTMINDED  
MENGUNG  
MUSE; PONDER; MEDITATE  
MENGUNG  
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  
KERING  
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  
TANGLING  
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  
TORTOISES  

TWO-DIMENSIONAL: ENCLOSURE/CURVE  
---  
BENGKUNG  
BENT; CROOKED; GIRDLINE BAND  
FOR WOMEN WORN AFTER GIVING  
BIRTH  
KEPUNG  
SIT/STAND AROUND S.T./S.O.;  
SURROUND; ENCIRCLE  
KUWUNG  
RAINBOW  
LENGKUNG  
ARC  
LUMBUNG  
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
  POI NT (E.G. OF NEEDLE)
WADUNG
  AX
EXTENDED; LONG

---
ACUNG
  HOLD UP ONE'S HAND; POINTING
  (E.G. A RIFLE)
ANJUNG
  EXTENSION; AXIS; HOLD UP
  (E.G. BABY); PRAISE
BALUNG 1
  BONE
BENGKARUNG
  SCALY LIZARD
BLRUMBUNG B
  TUBULAR
BETUNG
  LARGE BAMBOO TREE
BUBUNG
  RIDGE (OF HOUSE); RIDGEPOLE
BUMBUNG 2
  (AN) KALIPEOLE; 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
  PICTAIL
LANDUNG
  LONG AND LANKY
LUKUNG 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 (E.G. PART OF BODY)
PUNTUNG B
  BLUNT; BUTT (CIGARETTE);
  STUB; STUMP; "IM'ED;
  CRIPPLED; MUTILATED
RABUNG
  RIDGE OF A HOUSE
REBUNG
  BAMBOO SHOOT
RUNJUNG B
  CONICAL
RUYUNG
  HARDWOOD PORTION OF PALM TRUNK
SALUNG A
  PLUTE
SEMEANJUNG
  PENINSULA
SENGGULUNG
  CENTIPEDE
SIGUNG
  POLECAT
TANJUNG
  CAPE; PROMONTORY
TAMBUNG
  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
(C) COTTAGE; HUT; STALL;
( ) STAND; TEMPORARY DWELL-
ING
BUSUNG 2
ON A HIGH ELEVATION (LAND)
DUYUNG 2
HOVER
GEDUNG
BUILDING
GUNUNG
MOUNTAIN
JUNJUN
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
TELAMUNG
RAFT; FLOAT
WARUNG
SMALL SHOP; STALL
CAUSE
AMBUNG
TOSS; THROW UP (BABY; BALL);
( ) 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 IMPOR-
TANCE IS DOWN; HONOR IS ALTITUDE
AGUNG
IMPRESSIVE; GLORIOUS; NOBLE
ANDUNG
GRANDMOTHER
TEMENGUNG
TITLE OF HIGH ADMINISTRATIVE
OFFICIAL
ULUNG
EXEMPLARY; 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 EX-
PLODING SOUNDS
LAUNG
A LOUD VOICE; LOUD SOUND;
(MEN) YELL LOUDLY
RAUNG
ROAR
SENANDUNG
HUM
MAKE
ANGKUNG B
SUNDANESE MUSICAL INSTRUMENT
KETIPUNG A
SMALL HAND DRUM
MANDUNG
ROOSTER
SALUNG B
FLUTE
TOGETHER
COHERING
---
JABUNG
PESSIN
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; CIGA-
RETTE; BUFFALO IN MUD); WIND
(THREAD); REEL (LINE)
CONNECTION

---

CONNECTED; RELATED; DUE TO;
CONTRACT; GET IN TOUCH WITH;
COMMUNICATION

KALUNG
NECKLACE

SAMBU
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

---

KESANUNG
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 & ATTRA-
TION 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

SERUDUP
DUCK INTO; SMUGGLE; INFIL-
TRATE

SELULUP
DIVE; PLUNGE

SELUSUP
FENETRATE; INFILTRATE;
SLIP AWAY; DISAPPEAR

SINGKUP
SHovel

CAUSE

CELUP
DYE; DIP; IMMERSE

SPIRIT POSESSiON IS ENTERiNG

SURUP 2
(KE-AN) POSESSED BY A
SPIRiT

GO IN: PIERCE

FGR

ANGKUP 1
TWEETERS; OPEN & CLOSE

CERUCUP 2
POINTED

TAKE IN: BREATHE

GUGUP
PANICKY; EXCITED

HIJUP
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; EXCHARGE; CHANGE
MONEY

407
EXPLOSIONS
LEKUP
(-LEKAP) THE SOUND OF
CREATING 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
JENGUR
(JENGAR-) OVERGROWN;
EXCEPTIONAL
BIG FOR ONE'S AGE

JUNGRU
SNOUT; BEAK; MUZZLE
KETUR 1
CUSPIDOR
KUJR 1
JAVELIN
LAJUR A
ROW (E.G. OF HOUSES); STRIP
(OF CLOTH); LANE
MUNGKUR
STRETCHER
PANGKUR
PICKAX; MATTOCK
SAMPUR
SASH
SELIMUR
CASTOFF SNAKESKIN
SULUR 2
STAHEN; SHOOTS
SUSUR
EDGE; FRINGE (OF PILLOW;
BEACH; CITY); MARGIN; QUID
(OF TOBACCO)

TIME IS SPACE
LEMBUR
OVERTIME

EXTENDED; STRAIGHT

---

ANJUR
STICK OUT; PROTUSE; MOVE
ONWARD (TOWARD S.T.); (MEN-
KAN) PROPOSE; PUT FORWARD;
EXTEND (E.G. ARM OUT OF
WINDOW)
BELINJUR
STRETCHED OUT (LEGS)
BIJUR 1
LENGTH; LENGTHWISE; STRAIGHT;
STRETCH OUT
GENJUR
STIFF (HAIR)
JULUR
STICK OUT (E.G. TONGUE)
KEJUR
STIFF; BRISTLING (HAIR;
FIBER)
KUIJR 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//DISHON-
ESTY 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
PARBUR
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 FRIDED CAKE; BOWSPRIT;
POUR; DROP; FLOW; STREAM;
GUSH; DRAIN
DANUR
LIQUID EMMITTED BY PUTREFY-
ING
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; PHLEGMI
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
SPIT
SIPUR
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)
LABUR
DISSOLED; MELTED; DESTROYED;
FUSED
CAUSE
PELUNUR
LAXATIVE
CAUSE BY
LUNCUR
SLIDE DOWN INTO; GLIDE WAY;
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

409
PLANT; (MEN) TRANSPLANT;
UNEMPLOYED
AUR
BAMBOO
BUNGUR
TREE WITH PINK AND PURPLE
BLOSSOMS
EMPUUR
THE PITH OF A PALM TREE
JAMUR
FUNGUS; MUSHROOM
KENCUR
ROOT OF THE PLANT KAMFERIA
GALANGA
LECUR
A BLISTER
MAKUR
PROSPEROUS; LUXURIOUS
MELUR
JASMINE
NYIUR
COCONUT PALM
PUNGUR
TREE TRUNK
SAYUR
VEGETABLE; VEGETABLE SOUP
SEMUR
DISH OF STEWED MEAT
SUBUR
FERTILE; THRIVING; HEALTHY
U3UR
JELLYFISH
MADE BY
LUMPUR
MUD
SELUR
MUD
USE
JELUJUR
TO BASTE
KUMUR
SWEM THE MOUTH; GARGLE
LABUR 2
WHITENED
PELITUR
TO POi.IS!! FURNITURE
TANDUR
(MEN) TO PLANT
(E.G. PADDY)
LIGHT IS A FLUID
PAMUR
DAMASCENE; LUSTRE
THE MIND/SOUL IS A FLUID
PEKUR
TO MUSE; MEDITATE
TAPAKUR
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
HAZ; 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
KENJUR A
SLACK; LOOSE; TO SLOW DOWN
LANTUR
DIGRESS; RAKE; DIVERT
LAPUR 2
TWITCH (OF WINGS)
LENTUR
BEND; DEJECTION; REFRA-
CTION? ?
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)
KURUR 1
COOING
MAKE
LELANCUR
YOUNG ROOSTER?
NGAWUR
TC 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
TUMTUT
RUINED, DESTROYED

US
OUTWARD FROM A CENTER: MULTIDIRECTIONAL
(EXPAND)

BELUS
LOOSE-FITTING; BLOUSE
BERDUS A
OBESO; POTBELLIED
BERUNTUS A
PIMPLE; RASH
(E.G. PRICKLY HEAT)
BUBUS
TO SWARM OUT
KUKUS 1A
STEAM; VAPOR; COOK BY STEAM
RAMUS
SUPPERFLIOUS HAIR; (BER)
HAIRY
CAUSED BY
LETUS A
EXPLODE; BREAK OUT (WAR);
ERUPT; BANG; CRACK (RIFLE);
POP (BALLOON; CORN)

MADE BY
GERTUS 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
AWL LIKE DAGGER WITH WHICH
ENTRANCED PARTICIPANTS IN
CEREMONIES WOUND THEMSELVES

GABUS 1
PIKE FISH; (MEN) SHARPEN
(E.G. KNIFE)

HUNUS
TO DRAW (A SWORD)

KARBUS
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

TIMBUS
POINTED; TAPERING

TURUS 1
PILLAR; STYLE

USUS
INTESTINES

USE
RINKUS
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. SK'N);
GENTLE

KAJS
SOCI'S; T-SHIRT; (LAMPU)
WICK; (TANGAN) GLOVE

KIMBUS
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; BREATH; PUFF;
(AN) BELLOWS; SUGGESTION

ENDUS
TO SNIFF; TO BEGIN TO KNOW
HEMPLUS
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)
DENGUS
HISS; SPIT (CAT); SNORT
DESGUS
HISS; SPIT (CAT)
DEUS
(DESAS-) RUMORS; GOSSIP;
WHISPERING OF
MANY VOICES
TO RUSTLE (WIND)
DEUS
CRACK; POP (RIFLE; FIRE-
CRACKER); (_HATI) SUSPICI-
OUS
GERUTUS B
SOUND OF RAPID SEQUENCE OF
EXPLOSIONS
KERTUS
SOUND OF PAPER BEING
CRUMPED
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/UNIDIRECTION-
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); SINGER
RUMUS
ABBREVIATION; FORMULA;
FORMULATION
TUNGKUS 2
PARCEL
URUS
(MEN) ARRANGE; MANAGE; PUT
IN ORDER; (BER-AN)
GET IN TOUCH WITH;
MEDDLING 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

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