

Lexical Borrowing in Malaysian Writer's Short Stories

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Abstract

Malaysian English has its unique linguistic features in several aspects, from daily communication to fiction writing. Nowadays there are lots of Malaysian native writer who write novels and short stories in English. The reasons are: firstly, English has stayed and prosperous in Malaysia ever since the 19th century when British arrived in Malaysia, today it is used and can be found everywhere in Malaysia, it is also taught as a second language in schools. Kachru (1985) defined it as an outer circle English variety together with countries and region like India, Hong kong where both of them had been colonised by the British in the history like Malaysia. Secondly, those Malaysian writers who write in English wish to obtain more international fame and readers since Malaysia itself has limited number of readers. In this paper, I focused on the lexical borrowing in a Malaysian writer Lee Kok Liang's 18 short stories. There are a lot of Malaysian English features in his short stories, but I only choose lexical borrowing since it is the most distinct one.

Keywords: Malaysian English, Lexical Borrowing, Malaysian English Writer, Short Stories

1. Introduction

Malaysia has been through a long period of British Colonialism in 19th century. For that reason, Malaysia is deeply influenced by the English culture in many aspects ranging from food, architecture to language. Even though Malaysia has its own national language English has proven itself to be widely accepted and adopted throughout the country. Today, English has become Malaysia's second language and hold an indispensable position in area such as business, education, culture, literature, etc. Malaysian English, after nearly a century intertwining and assimilation with the local diversify culture, equipped itself with distinctive local features. Hence, Malaysians tend to have different accent, grammar, vocabulary and pronunciation in English out of the influence of their first language, which in itself reflected a certain extent of some language assimilation.

Thomason and Kaufman (1988) suggested lexical borrowing as the incorporation of

foreign language features into a group's first language. The large sum of borrowed words in Malaysian English are derived from local contexts in which there are no equivalent English words to describe things like *kampong*, *dusun*, *bomoh* etc. Sometimes, Malaysian English users use local words to stress their local identity as certain words depict typical Malaysian cultural context and features.

Loan translation means borrowing the meaning parts of a source word and directly translating them to the target language, rather using a native term from the target language. The meaning parts of the source words are directly translated into equivalent meaning parts of the target language.

Malaysian English literature emerged over six decades ago which takes in many forms including novels, short stories, plays and poems. Many Malaysian English writers appeared boosting Malaysian English literature. One of the contributors Lee Kok Liang, the writer of the two short stories publication 'The Mutes in the Sun' and 'Other Stories' and 'Death is a Ceremony' earned a renowned position as nearly all of his short stories portrayed the background, lifestyle, culture and the typical language of Malaysians.

In this research study, the use of lexical borrowing in Malaysian English Short Stories by Lee Kok Liang is analysed and discussed in detail. Eighteen of the short

stories from Lee Kok Liang's books are used as the data of our study.

1.1 Research Objectives

Two objectives of this research: to identify the frequency of lexical borrowing in Malaysian English Short Stories by Lee Kok Liang; to identify the function of lexical borrowing in Malaysian English Short Stories by Lee Kok Liang.

1.2 Significance of study

The significance of this study is to provide information about the application of lexical borrowing used in Lee Kok Liang's short stories. Lee Kok Liang is a Malaysian writer whose work mostly is in English. Therefore, the aim of study is to investigate how a Malaysian writer whose mother language is not English uses his local language element in his literature work. The use of lexical borrowing in the short stories by Lee Kok Liang builds a sense of self-belongings and identity for the readers. The readers can feel a sense of closeness through those borrowed words from local environment. It reflects the local culture including the life-style, speech using and the cultural background through its special usage of words. It also helps to improve the local cultural inheritance. In Lee Kok Liang's short stories, the big amount usage of lexical borrowing helps the local readers aware of the Malaysian culture and the importance of protecting local culture and local language. Also, it is a cultural spreading with publish abroad. People from different cultural

background will know a better Malaysia through these unique choices of words, because in Lee Kok Liang's short stories, the lexical borrowing is mostly words related with food, clothes, religion. These words can help to portray a lively and truly Malaysia lifestyle

2. Methodology

For this paper, the data is the Malaysian English Short Stories by the Malaysian author, Lee Kok Liang. All the secondary source is taken from the book entitled 'Mutes in the Sun: And Other Stories' as well as 'Death is a Ceremony: And Other Short Stories.' Once I have identified the source of our data, then proceed to the data coding phase where we code all of the short stories by Lee Kok Liang. Since there are eighteen short stories altogether, hence I code them as SS1 to SS18. After all the short stories are coded, next is data analysis phase.

The data analysis phase consists of the qualitative and quantitative data. For qualitative purpose, the data will be categorized into two types of lexical borrowing: loan words and loan translations. In the analysis phase, the data are analysed based on the loan words and loan translations found in the short stories. The frequency of loan words and loan translations are then tabulated into two tables, Table 1.

Meanwhile for quantitative purpose in this study, two graphs are made based on the percentage of loan words and loan

translations in the Malaysian English Short Stories by Lee Kok Liang. Each graph will represent the percentage of loan words and loan translation in the short stories. Figure 1 shows the flow of the methodology for this study.

From the below graph, it shows that Lee Kok Liang adapted the usage of loan words almost in eighty short stories. It can be concluded that only few short stories does not have loan words since Lee Kok Liang use standard English and thus the loan words mostly detected in dialogue. It means that Lee Kok Liang use loan words to give impact to the reader so they may feel familiar with the story as there are culture adaptation in his style of writings.

From the below bar graph, it shows that only few loan translation occurred in Lee Kok Liang's writing. There are huge differences between the usage of loan translation and loan word in the short stories. This might be influenced by the standard English, only that he adapted those to lexical item when certain that terms really does not exist in English.

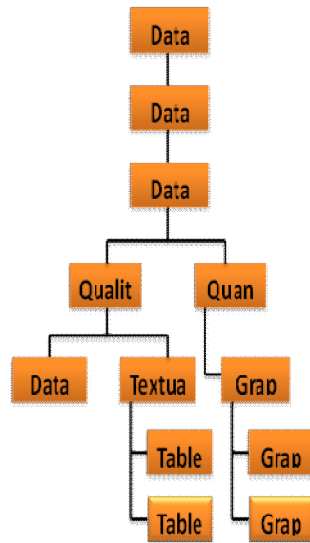


Figure 1

LIST OF STUDIED SHORT STORIES BY LEE KOK LIANG

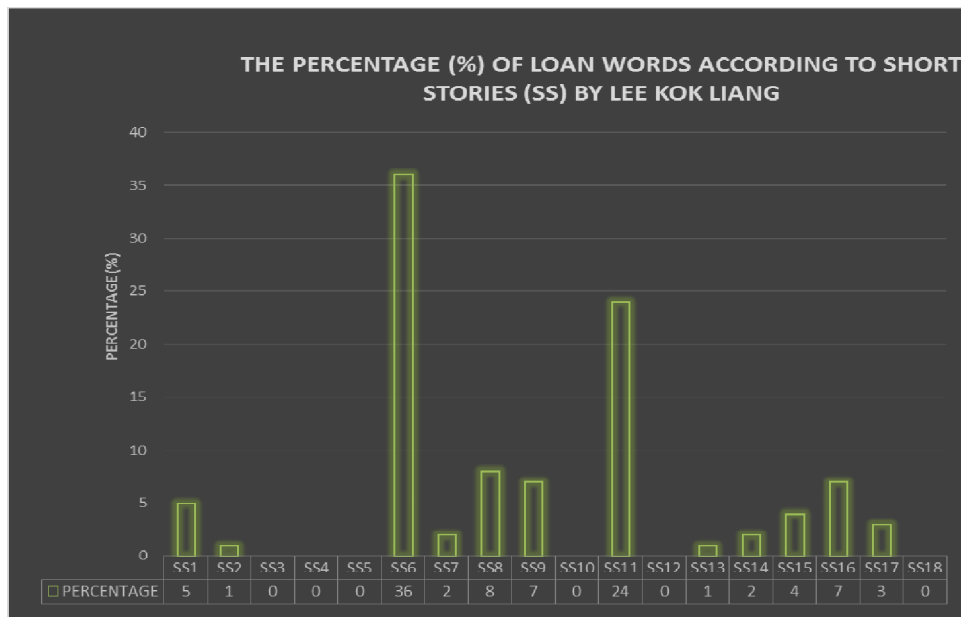
- SS1: Death is a Ceremony
- SS2: Such a Good Man
- SS3: Small Fried Fish
- SS4: The Bus and The Bungalows
- SS5: The T-Set
- SS6: When the Saints Go Marching
- SS7: A pack of Cards
- SS8: Dumb, Dumb By A Bee Stung
- SS9: Not So Long Ago but Still Around
- SS10: Five Fingers
- SS11: Just A girl
- SS12: Bandit Girl
- SS13: Birthday
- SS14: The Pei-Pa
- SS15: The Mutes In The Sun
- SS16: Ami To Fu
- SS17: Return To Malaya
- SS18: The Glittering Game

**THE TOTAL NUMBER OF LOAN WORDS AND LOAN TRANSLATION
 ACCORDING TO SHORT STORIES OF LEE KOK LIANG**

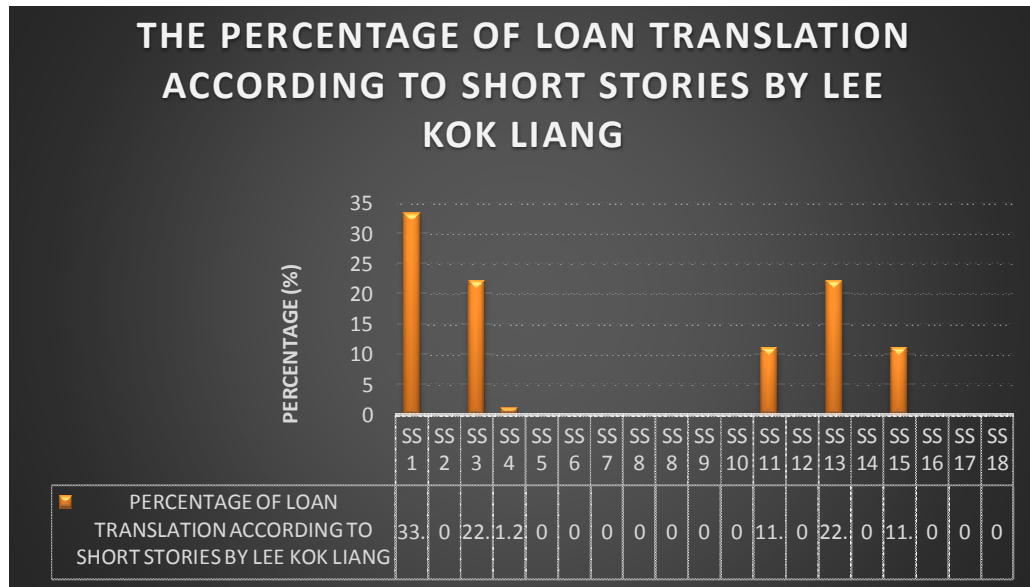
SHORT STORIES	LOAN WORDS	LOAN TRANSLATION
1	5	3
2	1	0

3	0	2
4	0	0
5	0	0
6	36	0
7	2	0
8	8	0
9	7	0
10	0	0
11	24	1
12	0	0
13	1	2
14	2	0
15	4	1
16	7	0
17	3	0
18	0	0
TOTAL	100	9

Table 1



Graph 1



Graph 2

3. Discussion and Analysis

Frequency of lexical borrowing

According to the finding and analysis in this paper, the frequency of lexical borrowing is very high, especially the loanwords. In total, 100 loanwords have been found in Lee Kok Liang’s two publications of 18 short stories. For loan translation, 9 loan translations have been found. According to Tan Siew Imm in her “*Lexical Borrowing in Malaysian English: Influences of Malay*”, she stated that In ME, the most common forms of Malay

borrowings are loanwords – simple and compound loanwords account for approximately 84 per cent. The high frequency shows the importance of lexical borrowing in the short stories. This is due to that the lexical borrowing are the feature which can best show the culture and local variety of English as it get the influence from the local languages, such as Malay, Chinese, Tamil, etc. According to Peter.H.Lowenberg(1992), it is hardly surprising that traditional ethnic identities, when not the primary focus of creative English writing in these nations, are frequently alluded to in Malaysia’s literature in English. For example, *the wise kramat in the village told the children*

what magical powers there were in a mirror. (SS2P12L29), *kramat* means “sorcerer” in English, it is a Malay word, but writer uses it here to show a local identity. Next example is *ronggeng* (SS6 P62L11), *Mat had taught her the rhythm and steps of the ronggeng*. Ronggeng is a traditional Malay dance, there is no equivalent English word can match the dance, because there is no such dance in English culture.

For loan translation, it is much less frequent than the loanwords, only nine has been found in total 18 short stories. This may due to that some local words are difficult to translate into English, if do so, then it may lose some of their original meaning and features, also, some of the local words will be hard to translate without destroying their cultural features.

Function of lexical borrowing

According to Haugen(1950), under lexical borrowing, there are loanwords, loan blend and loan shift. And under the category of loan shift, there are loan translation and semantic loan. A loanword, according to Haugen’s definition, refers to expressions “in which speakers have not imported only the meaning of the form but also its phonetic shape, though with more or less substitution of native phenomena.” (1950:213) Loan blend refers to the morphemic substitution as well as importation.(Haugen 1950: 215) Semantic loan refers to the donor language induces a semantic shifts of word already existing in

the recipient language. And a loan translation is a compounding expression with a new meaning. (Haugen 1950: 214) In Lee Kok Liang’s short stories, there are only loan translation and loan words.

According to Thirusanku&Melor(2012), Loanwords are generally used when English words are not accurate enough or when a translation loses the elements of culture. Hence, loan words happened to preserve the original words and phrases related to religious festivals, experience the spirit of such festivals in Malaysia. The reason why we need loan items is because most of the time there is no English word which can match the meanings, usually such things happened to food, clothes or other local elements. For example, “*rambutans*”(B1SS1 P13L31) is a Malaysian fruit, in English, there is no such word for the equivalent fruit. As a result, most of the time, such local elements will not be translated into English even if sometimes they can be. Also loanwords can help to preserve the Malaysian cultural features with the untranslated word, such as “*sarung*”(B2SS2 P1L18), it is a typical Malaysian dress. If translated into English, it will lose its original features and speciality. Thirdly, it will establish a closeness tie connecting the local readers with their hometown through these familiar and local words. And make them understand the text better. If some of the local readers who happened don’t have a large number of vocabularys, those loan

items will help them understand the text better, and give them a familiar feelings. Another function of loanwords is that to preserve the religious spirit by using certain set word such as “Allah” (B2SS2 P7L14). In Muslim culture, it means “The God”. But the writer uses “Allah” instead to deliver to the reader the religious information. If we uses God, then the readers might not know whether it is refers to which religion, but if we use Allah, the reader at once will know what it refers to. Next, it reflects uniqueness and innovation in language, thought and culture in Malaysian English. According to Laufenberg (1986), the presence of the features borrowed from the Malay, Chinese and Indian communities is due to linguistic acculturation, which is a process of making English more functioning, particularly active in Asia society. This is might due to the fact that Asian people are mostly bilingual, as most of them are having English as their second or foreign language. Thus loanwords can be considered as that Malaysia English speakers choose consciously to improve the communicative and expressive functions of Malaysia English and a way to enhance their local identity. Therefore, loanwords in Malaysia English is not only about borrowing their mother language into English, it is a way for the English speakers in Malaysia to convey their social cultural background.

Loan translation, which is under lexical borrowing but is different from loanwords,

is the result of mother language influence of the writer. Lee kok Liang is a Malaysian writer, and his first language and second language is Chinese and Malay, so his English was greatly influenced by these two languages. In his short stories, there are several appearances of loan translation. One of the function is that loan translation helps his stories embedded with more local cultural elements because most of the loan translation are noun, and describing certain things such as “*child monkey*” (SS2P9L31) and “*three mouths*” (SS2P11L6). These words reflect Malaysian elements. Another function of loan translation is to help the readers understand the content better. These short stories are publishing all around the world, so if the writer do not translated some of the local elements which mostly are in the form of local language then the readers from outside Malaysia would find it hard to understand the content. For example, in his short stories, “*Tiger Face*” is a word original from Chinese, there is no English word which can match the meaning and the writer has no better way to create a new word, so he translated the Chinese word directly into English, although it sounds a bit confusing, but still it preserves the original meaning of the elements.

4. Conclusion

As a conclusion, this paper is about the lexical borrowing of Malaysian English in Lee Kok Liang’s short stories. It mainly answers two research questions, first one is what is the frequency of lexical borrowing

in Lee Kok Liang's short stories. Second is what the functions of lexical borrowing in Lee Kok Liang's short stories.

Because of the multicultural features of Malaysia, no matter in language, life-style, or food, Malaysia has shown its uniqueness in every way. This uniqueness was greatly proven in Malaysian's writer Lee Kok Liang's short stories through large amount of lexical borrowing mainly

through two lexical borrowing elements according to Haugen(1950), first one is loanwords, second is loan translation. It brought to the readers a real Malaysia, not only through content, but also through its special usage of words.

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APPENDICES

Loanwords

Loanwords	Frequency	Code	Page/Line	Example
Clothes/Attire <ul style="list-style-type: none"> • Sarong 	3	LW1SS1	P8L8	‘He heard the snuffle and then his uncle, bared to the waist, with the <i>sarong</i> loosely tied around the waist, appeared at the bottom of the stairs...’ (LW1SS1 P8L8)
		LW2SS1	P9L15	‘She was middle-aged and dressed up in a subdued blue <i>sarong</i> .’ (LW2SS1 P9L15)
		LW3SS1	P11L21	‘The patterns on tiled floor shone, fresh and crisp like the design on a new <i>sarong</i> .’ (LW3SS1 P11L21)
Fruits <ul style="list-style-type: none"> • rambutans 	1	LW4SS1	P13L31	‘Well, she was at the next stall, carrying a basket of <i>rambutans</i> and mangosteens.’ (LW4SS1 P13L31)
(Chinese words) <ul style="list-style-type: none"> • chi kee 	1	LW5SS1	P14L1	‘She always had her friends round to her house to gamble <i>chi kee</i> .’ (LW5SS1 P14L1)
Clothes/Attire <ul style="list-style-type: none"> • Sarong 	1	LW6SS2	P26L19	‘She shopped at the biggest store and wore the brightest <i>sarong</i> , disdaining the China-style trousers, saying that

				they were meant for foot-bound has only...’ (LW6SS2 P26L19)
Clothes/Attire Sarong	2	LW7SS6	P68L22-L23	‘A breeze stirred the hem of her <i>sarong</i> and she pulled the <i>sarong</i> across her knees. (LW7SS6 P68L22-23)
(Person/title) • Tok	5	LW8SS6	P62L10	‘...and below them, at the corner, were the musicians; Mat with his drums and <i>TokPayah</i> with his fiddle,’ (LW8SS6 P62L10)
		LW9SS6	P63L11	‘ <i>TokPayah</i> , the fiddler, started playing at a fast tempo, sending out thin notes, to indicate the beginning of a new dance.’ (LW9SS6 P63L11)
		LW10SS6	P63L24	How many times had he warned <i>TokPayah</i> not to go so fast until towards the very end of the dance.’ (LW10SS6 P63L13)
		LW11SS6	P64L9	‘ <i>CheSiti</i> looked at <i>TokPayah</i> and slightly bent her right leg to relieve the ache in her knee.’ (LW11SS6 P64L9)
(Person/Title) • Che	15	LW12SS6	P63L22	‘ <i>CheSiti</i> , <i>CheSalamah</i> , <u><i>CheHaminah</i></u> flopped on the cane chairs, pulled out their handkerchiefs and wipe the sweat off the side of their cheeks, looking at <i>TokPayah</i> angrily.’ (LW12SS6 P63L22)
		LW13SS6	P64L8	‘ <i>CheSiti</i> looked at <i>TokPayah</i> and slightly bent her right leg to relieve the ache in her

				knee.’ (LW13SS6 P64L8)
		LW14SS6	P64L21	‘ <i>CheSiti</i> tapped on her high high heels, a bit too softly, Mat thought.’ (LW14SS6 P64L21)
		LW15SS6	P64L24	‘As though reading his thoughts, <i>CheSiti</i> turned around and flashed a quick smile.’ (LW15SS6 P64L24)
		LW16SS6	P65L23	‘She nodded to <i>CheAminah</i> who smiled and she took the reply as the girls had considered her having a quicker mind...’ (LW16SS6 P65L23)
		LW17SS6	P66L12	‘ <i>CheSiti</i> , you danced well. Poor boy, I think he has fallen for you,’ (LW17SS6 P66L12)
		LW18SS6	P66L14	‘It’s not true <i>CheAminah</i> . What a joker you are. I am so much older than he.’ (LW18SS6 P66L14)
		LW19SS6	P66L20	‘ <i>CheSiti</i> bent over to touch her heel.’ (LW19SS6 P66L20)
		LW20SS6	P66L32	‘ <i>CheSiti</i> stood up before the Chinese man.’ (LW20SS6 P66L32)
		LW21SS6	P68L20	‘ <i>CheSiti</i> went back to her chair.’ (LW21SS6 P68L20)
		LW22SS6	P70L31	‘The strap snapped <i>CheSiti</i> ’s shoe lay in the centre trampled by the feet of the man...’ (LW22SS6 P70L31)

		LW23SS6	P71L13	' <i>CheSiti</i> was no longer as young as when he took her in...' (LW23SS6 P71L13)
		LW24SS6	P71L18	'He would fine <i>CheSiti</i> a quick and profitable occupation.' (LW24SS6 P71L18)
(Dance) • Ronggeng	6	LW25SS6	P62L11	'The <i>ronggeng</i> was held nightly, except for Fridays, in New World Park...' (LW25SS6 P62L11)
		LW26SS6	P64L34	'Good for <i>ronggeng</i> , but not good for the paddy farmers.' (LW26SS6 P64L34)
		LWS7SS6	P68L5	'No rich man ever danced the <i>ronggeng</i> in a public place.' (LW27SS6 P68L5)
		LW28SS6	P69L10	'Only if the Chinese had <i>ronggeng</i> , he could be dancing with his girl, instead of the Malay girl.' (LW28SS6 P68L10)
		LW29SS6	P69L9	'Mat had taught her the rhythm and steps of the <i>ronggeng</i> .' (LW29SS6 P69L9)
		LW30SS6	P71L18	'He had worked so hard to make his <i>ronggeng</i> troupe the most popular in the State and to make money fast.' (LW30SS6 P71L8)
(Formal person categories) • Bangsawan	1	LW31SS6	P62L16	'The stage was in the middle of the park, between the <i>Bangsawan</i> and a Hokkien opera...' (LW31SS6 P62L16)
(Attires/Accessories)	3	LW32SS6	P63L6	'Ahmads and Hassans, some with <i>songkoks</i> , standing

<ul style="list-style-type: none"> Songkok 				below in the front row...' (LW32SS6 P63L6)
		LW33SS6	P64L3	'Madzir, your <i>songkok</i> should cover your mouth. It smells.' (LW33SS6 P63L3)
		LW34SS6	P67L2	'Aminah had a fat bloke with a <i>songkok</i> and Salemah, the thin short one who always danced with a handkerchief in his hand.' (LW34SS6 P67L2)
(Religion) <ul style="list-style-type: none"> Mecca 	1	LW35SS6	P64L28	'He talked a lot of how he was going to save up to go to <i>Mecca</i> and kiss the <i>Hajr-e Aswad</i> even if it took fifteen years.' (LW35SS6 P64L28)
(Religion) <ul style="list-style-type: none"> Hajr-e Aswad 	1	LW36SS6	P64L28	'He talked a lot of how he was going to save up to go to <i>Mecca</i> and kiss the <i>Hajr-e Aswad</i> even if it took fifteen years.' (LW36SS6 P64L29)
(places) Pondok	1	LW37SS6	P71L15	'CheSiti was no longer as young as when he took her in, finding her crying in a <i>pondok</i> in the rice field at night...' (LW37SS6 P71L15)
(Clothes/Attire) Sarong	2	LW38SS7	P131L18	'.... she averted her face and turned over on her side, curling herself until her <i>sarong</i> crept to her knees, revealing calves still as white and young-looking as those of a girl.' (LW38SS7 P131L18)
		LW39SS7	P135L13	'Leaning forwards, he pulled the edge of her <i>sarong</i> over

				her knees; but she pulled it up petulantly.’ (LW39SS7 P135L13)
• Viol	1	LW40SS8	P148L14	‘A Chinese <i>viol</i> and <i>pei-pa</i> were being played at a side tent where ice-cooled coca colas and seven-ups were stored for those who preferred this to Chinese tea.’ (LW40SS8 P148L14)
• Pei-pa	1	LW41SS8	P148L14	‘A Chinese <i>viol</i> and <i>pei-pa</i> were being played at a side tent where ice-cooled coca colas and seven-ups were stored for those who preferred this to Chinese tea.’ (LW41SS8 P148L14)
(Person/title) • Inche	5	LW42SS8	P159L29	‘Is that 74321? Yes? Can I speak to <i>Inche</i> Omar?’ the Hon’ble Mr Kung pressed the phone against his ear and sniffed. (LW42SS8 P159L29)
		LW43SS8	P159L38	‘Yes, is it <i>Inche</i> Omar? How are you, I am Mr Kung. (LW43SS8 P159L38)
		LW44SS8	P160L1	‘ <i>Inche</i> Omar, there’s a small problem. (LW44SS8 P160L1)
		LW45SS8	P160L27	‘ <i>Inche</i> Omar, we know your difficulty,’ the Hon’blemr Kung resumed his conversation, ...’ (LW45SS8 P160L27)
		LW46SS8	P161L17	‘ <i>Inche</i> Omar. I think we’ve got the solution.’ (LW46SS8 P161L17)
Angsana	1	LW47SS8	P161L 33	‘... on the muddy walls of tenements, dangling from the thick <i>angsana</i> trees and on

				the banners strung across the streets.’ (LW47SS8 P161L33)
Ahyah	1	LW48SS9	P165L15	‘ <i>Ahyah</i> , doctor, doctor,’ the woman began in Chinese Cantonese, ‘my boy swallowed marbles.’ (LW48SS9 P165L15)
Ahloay	1	LW49SS9	P183L33	‘ <i>Ahloay</i> , doctor, they pained me. Never mind.’ (LW49SS9 P183L33)
Ahlor	1	LW50SS9	B1SS9	‘ <i>Ahlor</i> , doctor,’ Loretta drawled and smiled at Dr Bin. ‘ (LW50SS9 B1SS9)
Stengah	1	LW51SS9	P178L28	‘Boy!’ George called out. ‘One <i>stengah</i> and one Carlsberg.’ (LW51SS9 P178L28)
Stengah	1	LW52SS9	P19018	‘Let me see,’ George said, placing a forefinger on the chin, when the waiter came, ‘five large <i>stengahs</i> . A mint for Marianne.’ (LW52SS9 P19018)
	2	LW53SS9	P170L8	‘... a uniformed Malay, in white loose blouse and a dark green <i>sarong</i> wrapped around the waist, came smartly down the steps and opened the back door of the Mercedes.’ (LW53SS9 P170L8)
		LW54SS9	P188L11	‘Let me see,’ George said, placing a forefinger on the chin, when the waiter came, ‘five large <i>stengahs</i> . A mint for Marianne.’ (LW54SS9 P19018)
Sarung(clothes)	5	LW55SS11	P7L18	The leaves of the tree rustled like a new <i>sarung</i> . (LW55SS11 P8L26)

		LW56SS11	P8L26	The branches scraped her <i>sarung</i> as the road narrowed along-side the bank. (LW56SS11 P8L26)
		LW57SS11	P10L31	The little thing lay quiet in the folds of her <i>sarung</i> , and she touched it gently. (LW57SS11 P10L31)
		LW58SS11	P11L18	The little thing scratched suddenly into her <i>sarung</i> and she could feel the tiny claws on her flesh. (LW58SS11 P11L18)
		LW59SS11	P12L16	The little thing scampered up her <i>sarung</i> . (LW59SS11 P12L16)
Kramat (Sorcerer)	8	LW60SS11	P12L29	And the wise <i>kramat</i> in the village told the children what magical powers there were in a mirror. (LW60SS11 P12L29)
		LW61SS11	P13L2	The wise <i>kramat</i> would then give a laugh. (LW61SS11 P13L2)
		LW62SS11	P15L5	“Sister, come in. The wise <i>kramat</i> is waiting for you.” (LW62SS11 P15L5)
				LW63SS11
		LW64SS11	P15L17	It is mine and the wise

				<i>kramat's.</i> (LW64SS11 P15L17)
		LW65SS11	P15L20	The wise <i>kramat</i> laughed and laughed. (LW65SS11 P15L20)
		LW66SS11	P15L22	The wise <i>kramat</i> will beat him up and throw him to the tiger-man. (LW66SS11 P15L30)
		LW67SS11	P15L30	The wise <i>kramat</i> added. (LW67SS11 P15L22)
Kapuk(Kapok tree)	1	LW68SS11	P9L23	It was as soft as <i>kapuk</i> . (LW68SS11 P9L23)
Bomoh(Shaman)	1	LW69SS11	P13L25	It was as soft as <i>kapuk</i> . (LW69SS11 P9L23)
Allah(The God)	12	LW70SS11	P7L14	<i>Allah</i> help us. (LW70SS11 P7L14)
		LW71SS11	P8L28	<i>Allah</i> . Come here! (LW71SS11 P8L28)
		LW72SS11	P11L6	<i>Allah</i> show mercy. (LW72SS11 P11L6)
		LW73SS11	P11L15	<i>Allah</i> , she is so bad. (LW73SS11 P11L15)
		LW74SS11	P13L27	It is the will of <i>Allah</i> . (LW74SS11 P13L27)
		LW75SS11	P13L33	I pray and pray to <i>Allah</i> every night.” (LW75SS11 P13L33)
		LW76SS11	P14L4	It is the will of <i>Allah</i> . (LW76SS11 P14L4)
		LW77SS11	P14L5	<i>Allah</i> , she is so bad. (LW77SS11 P14L15)
		LW78SS11	P14L6	<i>Allah</i> . Come here! (LW78SS11 P14L6)
		LW79SS11	P15L10	<i>Allah</i> help us.

				(LW79SS11 P7L10)
		LW80SS11	P14L11	<i>Allah</i> have mercy if I should do ill. (LW80SS11 P14L11)
		LW81SS11	P14L18	<i>Allah</i> help us. (LW81SS11 P7L18)
Sarung (clothes)	1	LW82SS13	P24L18	She had crossed her legs, stretching the <i>sarung</i> tight across her knees, and was busy munching betel leaf. (LW82SS13 P24L18)
Pei-Pa (An traditional Chinese instrument)	1	LW83SS14	P31L1	The man stood silent for a moment with his <i>pei-pa</i> dangling from his right hand. (LW83SS14 P31L1)
Mahjong (A traditional Chinese game)	1	LW84SS14	P31L17	We were lucky at the <i>mah-jong</i> game today. (LW84SS14 P31L17)
(clothes/attire) sarung	2	LW85SS15	P112L23	She then unloosened her <i>sarung</i> and he thought that she was going to slip it down. (LW85SS15 P9L15)
		LW86SS15	P110L32	She wore only a <i>sarung</i> , tightly bound round her body, above the breasts, which kneaded the flesh under her armpits into soft mounds. (LW86SS15 P110L32)
person/title) • Kawan	1	LW87SS15	P70L27	'Kawan, biartah take dim darvay.' (LW87SS15 P70L27)
person/title) • Ayah	1	LW88SS15	P126L32	'Take dim. Take dim darway. <i>Ayah</i> orhde'll be dilled.' (LW88SS15 P126L32)
Fruits Cempedak	1	LW89SS15	P134L4	Soon the ripe <i>cempedak</i> would drop. (LW89SS15 P134L4)
Fruits	1	LW90SS15	P109L4	He took shelter from the sun

Ciku				under the shade of <i>aciku</i> tree, feeling the fumes of heat rising on all sides. (LW90SS15 P109L4)
(clothes/attire) <i>sarung</i>	4	LW91SS16	P135L27	She was breathing heavily and her <i>sarung</i> was uncomfortably taut round her buttocks. (LW91SS16 P35L27)
		LW92SS16	P141L13	Dress up in <i>sarungs</i> . (LW92SS16 P141L13)
		LW93SS16	P141L18	How the children of women who had crossed the seas wore <i>sarungs</i> in strange countries. (LW93SS16 P141L18)
		LW94SS16	P142L5	“...money death is nothing <i>sarung</i> everything the junk rolls..” (LW94SS16 P142L5)
(religion) Ami Tou Fu	3	LW95SS16	P132L5	‘Ami to fu, Lord Buddha’ (LW95SS16P132L5)
		LW96SS16	P132L10	Ami to fu, Buddha (LW96SS16 P132L10)
		LW97SS16	P142L6	“...into the womb of gold ami to fu the wavenightlashes...” (LW97SS16 P142L6)
Sarung(clothes)	2	LW98SS17	P154L2	Some Malay women were walking along wearing many-coloured <i>sarungs</i> and shawls. (LW98SS17 P154L2)
		LW99SS17	P156L20	As she saw me, she gave out a loud yell, and hastily stood up, wrapping her <i>sarung</i> tight around her chest. (LW99SS17 P156L20)
Cheongsum(A traditional Chinese dress for woman)	1	LW100SS17	P152L7	The usual willowy dark-brown women sat, already attractively got up in their

				<i>cheongsums</i> , their hair permed and patted down with oil. (LW100SS17 P152L7)
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Loan Translation

Lexical Borrowing	Code	Frequency	Page/Line	Examples
Loan Translation Jump-squares	LT1SS1	1	P6L16	‘Leaning against the wall, he watched his brother and his cousins play <i>jump-squares</i> on the red tiled floor.’ (LT1SS1 P6L16)
Paper medicine	LT2SS1	1	P6L23	‘He was a short boy with patches of <i>paper medicine</i> on his legs covering his sores.’ (LT2SS1 P6L23)
Dark police	LT3SS1	1	P14L9	He was from the <i>dark police</i> .’ (LT3SS1 P14L9)
Chicken’s bottom	LT4SS3	1	P33L19	‘Here’s some rice. Hot and warm like a <i>chicken’s bottom</i> .’ (LT4SS3 P33L19)
Virgin’s chickens	LT5SS3	1	P33L14	‘You pale <i>virgin’s chickens</i> .’ (LT5SS3 P3L14)
Child monkey	LT6SS11		P9I31	It is a <i>child monkey</i> . (SS2P9L31)
Three mouths	LT7SS11	1	P11L6	How can I feed <i>three mouths</i> when everything is now getting so dear, and I am no longer young? (SS2P11L6)
Chicken’s bottoms	LT8SS11	1	P26L29	She dreaded Grandmother calling them “ <i>chicken’s bottoms</i> .” (SS4P26L29)
Rice cake	LT9SS15	1	P66L6	