

## Chapter IV

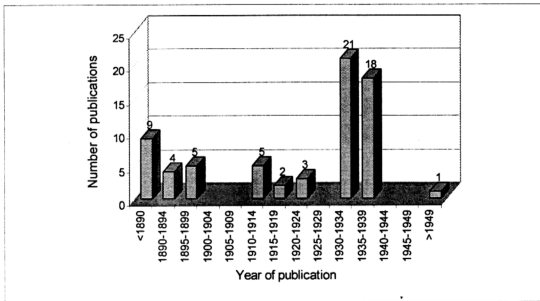
### FINDINGS AND ANALYSES

In this chapter, the findings of the study will be presented. Baba translated works were studied in-depth in accordance to the five major areas, persons involved, publishers, contents of the translated works, physical description and the library holdings.

#### 4.1 Total Translated Work Identified

Through the OPAC search of six libraries, 68 unique titles are identified and examined closely (Figure 4.1).

**Figure 4.1: Baba Translated Works (1889-1950)**



The Baba translated publications revealed an outstanding feature. Figure 4.1 revealed a three-peak period of the Baba translated works that emerged. The most

active period was during the 1930s, when more than 50 percent of the Baba publications were published (39 out of 68 titles).

Table 4.1 indicated that the translated works may be divided into three periods. The first period was 1889-1909, the embryonic period, which published 18 publications. The second period was 1910-1929, the stagnant period, which produced 10 publications. The last period was 1930-1939, the revival period, which produced 39 publications, and is also the peak of total Baba translated works published. Only one publication, *Botan Kiongchoo* was published in 1950.

**Table 4. 1 Baba Translated Works (1889-1950)**

Period	Titles	Year(s)
1889-1909	<i>Gong Kiah Sie</i>	1889
	<i>Heng Guan Seo Chia</i>	1889
	<i>Kasatu Bijak Lahsana</i>	1889
	<i>Kim Ko Kee Quan</i>	1889
	<i>Lwee Hong Thak</i>	1889
	<i>Mai Yeu Long</i>	1889
	<i>Teong Chiat Ghee</i>	1889
	<i>Hong Keow</i>	1889-1892
	<i>Ban Wah Lau</i>	1890
	<i>Gnoh Bee Yean</i>	1891-1892
	<i>Hong Keow</i>	1892-1893
	<i>Sam Kok</i>	1892-1896
	<i>Seeh Jin Quee Cheng Say</i>	1895
	<i>Seeh Jin Quee Cheng Tang</i>	1895
	<i>Chin See Bee</i>	1899
	<i>Chin Suat Buay</i>	1899
	<i>Lip Guan Poh Kuan</i>	1899
	<i>Song Kang</i>	1899-1902
1910-1929	<i>Ban Wha Law</i>	1910-1912
	<i>Sum Hup Poh Kiam</i>	1910-1916
	<i>Lwee Hong Thak</i>	1911
	<i>Kou Chey Thian</i>	1911-1912
	<i>Pho Kiu Si</i>	1913
	<i>Mai Yew Long</i>	1915
	<i>Tiong Chiat Ghee</i>	1915
	<i>Seeh Jin Quee Cheng Say</i>	1921
	<i>Seeh Jin Quee Cheng Tang</i>	1922
	<i>Teck Cheng Ngo Ho Peng Lam</i>	1922
1930-1939	<i>Ang Bin Sio Chia</i>	1931
	<i>Ow Liat Kok Chee</i>	1931
	<i>Say Han</i>	1931
	<i>Tang Chay Liat Kok</i>	1931
	<i>Wakang</i>	1931
	<i>Pat Bee Tor</i>	1931-1932

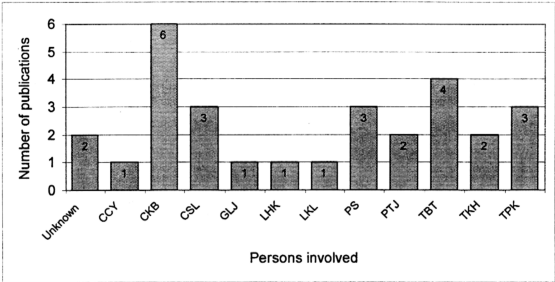
	Sam Ha Lam Tong	1931-1932
	Hong Sin	1931-1937
	Hong Sin Ban Sian Tin	1931-1939
	Lee Tan	1932
	Ngo Chu Low Tang Kia	1932
	Siang Ha Ngo Liong Huay	1932
	Sam Kok	1932
	Cheng Teck Koon Yew Kang Nam	1933
	Chit Sih Pat Meng Su	1933
	Kek Hua Siocchia	1933
	Lee Lo Chia	1933
	Yeo Boon Kong Cheng Lam Ban	1933-1934
	Hoon Chong Lau	1934
	Khiang Tai Kong	1934
	Cheng Tiong Suat Gak	1934-1938
	Chay Kong Wak Hood	1935
	Khian Leong Koon Yew Kang Lam	1935
	Lek Boh Tan	1935
	Nah Kong Tong Pak Han	1935
	Sam Hap Beng Choo Pokiam	1935
	Teck Cheng Cheng Pak	1935
	Tian Pah Tor	1935
	Ong Cheow Koon Hoe Huan	1935-1936
	Chow Thau Hong Boo Koon	1936
	Flying Swords	1936
	It Ki Mui/ Chit Kiam Chapsahnh Kiap	1936
	It Ki Mui/ Chit Chu Chapsahnh Seng	1936
	Tio Kong Inn	1936
	Lam Koon Ong Soon Pin	1936-1938
	It Ki Mui Peng Suanh Chat	1938
	Sam Kok Inn	1938
	Cheong Moh Inn	1938-1939
	Tai Lau Sam Boon Kuay	1939
1950	Botan Kiongchoo	1950

## 4.2 Persons Involved

During the embryonic period, eleven persons were involved. The more prominent persons were Chan Kim Boon, Tan Beng Teck and Tan Phiak Kong (Figure 4.2). Chan Kim Boon, also known as Batu Gantong was born in Batu Gantong, Penang in 1851. He was probably the most famous translator during the embryonic period. His translation works was *Sam Kok* (1892-1896) and *Song Kang* (1899-1902). The former was translated from the Luo Guang Zhong's *Romance of the Three Kingdoms* and the latter from Shi Nai An's *Water Margin*. The other well-known translations were *Hong Keow* (1891), *Hong Keow* (1892-1893) and *Gnoh Bee Yean*

(1891-1892). Chan continued to translate another two famous Chinese classics entitled *Pho Kiu Si* (1913) and *Kou Chey Thian* (1911-1912), or *Journey to the West* in the second period.

**Figure 4.2: Prominent Persons Involved During 1889-1909**



CCY	Cheah Choo Yew	LHK	Lim Hock Kee	TBT	Tan Beng Teck
CKB	Chan Kim Boon	LKL	Lye Kam Lim	TKH	Tan Kheam Hock
CSL	Chek Swee Leong	PS	Peng Swee & co.	TPK	Tan Phiak Kong
GLJ	Goh Leng Joo	PTJ	Pang Teck Joon		

According to an announcement in *Sam Kok* (15 December 1892), Chan promised to translate the following titles: *Kim Ko Ki Kwan*, *Leow Chai*, *Pow Kong Ann*, *Si Kong Ann*, *Na Kong Ann*, *Swi Huo* atau *Song Kang*, *Lim Ai Chu*, *Chey Thian Hoey Sion*, *Wan Ju Yak*, *Keng Gno Cheong*, *Hoon Chong Lau*, *Chit Hiap*, *Cheng Tong*, *Cheng Sai*, *Ho Gnoh Tai*. However, only *Song Kang* (1888-1902) and *Chey Thian Hoey Sion* [which was later entitled *Kou Chey Thian* (1911-1912)], can be traced. The rest are not found in UML or DBPL.

Tan Beng Teck was another prominent translator. He was also the earliest translator that can be traced. His first translation works was *Heng Guan Seo Chia* (1889),



*Hong Keow* (1889), *Kim Ko Kee Quan* (1889) and *Lwee Hong Thak* (1889). Surprisingly, his translated works was published only in 1889, and after that date his works stopped. According to Tan (1981), Tan Beng Teck was the first to translate the *Hong Keow* but he left for Japan after publishing only three volumes. It was Chan Kim Boon who continued the translation when Tan Beng Teck left (volume 4-8). In 1892-1893, Chan Kim Boon also revised the translated version of Tan Beng Teck's early works (volume 1-3).

Chek Swee Liong and Peng Swee & co. have translated three stories, *Teong Chiat Ghee* (1889), *Kasatu Bijak Lahsana* (1888), and *Mai Yeu Long* (1889). The story of *Mai Yeu Long* (1889) and *Teong Chiat Ghee* (1889) were subsequently compiled into one book. Four other titles were under the translation of Pang Teck Joon, though only two were translated in the first period (*Chin Suat Buay*, 1899 and *Chin See Bee*, 1899).

Lye Kam Lim addressed himself as L.K. Lim, translated the *Gong Kiah Sie* (1889), a story about the most stupid person in the world. Other translators of the embryonic period were, Goh Len Joo who translated *Seeh Jin Quee Cheng Tang* (1895), and Lim Hock Kee who published *Ban Wah Lau* (1890).

Tan Phiak Kong was one of the most outstanding illustrators of this period. He illustrated *Chin See Bee* (1899), *Chin Suat Bee* (1899) (Figure 4.4), *Gnoh Bee Yean* (1891-1892), *Seeh Jin Quee Cheng Tang* (1895) and later *Ban Wha Lau* (1910). In *Ban Wha Lau*, he only illustrated the first volume. In volume five of *Gnoh Bee*

*Yean*, Tan provided a portrait of himself in Ming Dynasty's costume, holding a paper fan and wearing glasses (Figure 4.3).

**Figure 4.3: Self-Portrait of Tan Phiak Kong**



**Figure 4.4: Illustrations of Tan Phaik Kong**

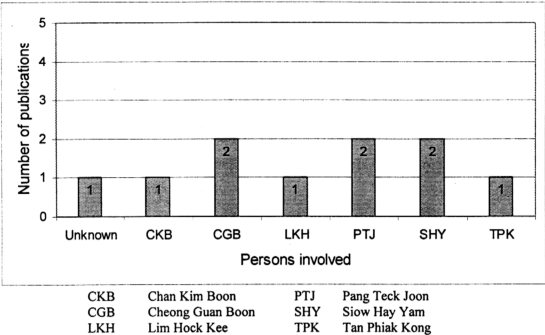


Tan Kheam Hock who was the helper of Chan Kim Boon in *Gnoh Bee Yean* (1891), volume 6-8 of *Hong Keow* (1892) and the revised version of volume 1 of *Hong Keow* (1892). Tan Kheam Hock was born in Penang and took a prominent part in the public life of the Settlement. (Song, 1923). Another helper of Chan Kim Boon was Cheah Choo Yew who helped to translate volumes 6 and 8 of *Hong Keow* (1891). There are also two titles, that bore no translators' name and these are *Lip Guan Poh Kuan* published in 1899, and *Seeh Jin Quee Cheng Say* in 1895.

What made Chan Kim Boon well-known and different from the other translators of the time was his effort in translating three famous Chinese classics, namely *Sam Kok* in 30 volumes in 1892-1896, *Song Kang* in 19 volumes in 1899-1902 and *Kou Chey Thian* in 9 volumes in 1911-1913 (Tan, 1981). After the death of Chan Kim Boon in 1920, the activity of translation works declined. During this period, from the First World War (1914) to 1929, very little translation works was undertaken.

During the stagnant period between 1910-1929, the well-known persons involved were Cheong Guan Boon, Pang Teck Joon and Siow Hay Yam. Pang Teck Joon and Cheong Guan Boon continued as translators during this period. (Figure 4.5)

**Figure 4.5: Prominent Persons Involved During 1910-1929**



Only 10 titles were being translated during this period. Pang Teck Joon has translated *Lwee Hong Thak* (1911) and *Ban Wha Law* (1910). Tan Phiak Kong was the illustrator of *Ban Wha Law*. In 1889, Tan Beng Teck translated the *Lwee Hong Thak*, a legendary story about a black and white snake with Kho Boon Han. Lim Hock Kee has translated the *Ban Wha Law* in 1890. His edition of *Ban Wah Lau* was spelt differently compared with that of Pang Teck Joon. This was a military story about a Song dynasty’s general, Tek Cheng. Lim Hock Kee translated this story in 8 volumes, where else Pang Teck Joon translated it in 10 volumes.

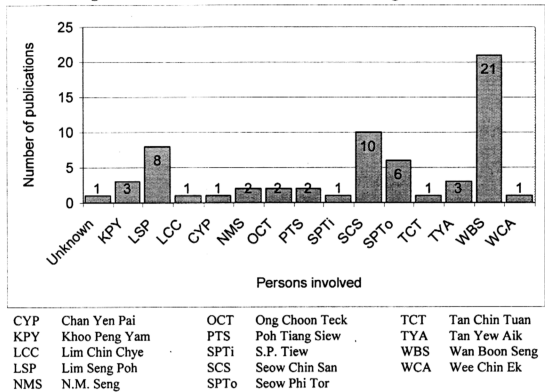
Siow Hay Yam translated *Teck Cheng Ngo Ho Peng Lam* (1922) in 7 volumes and *Seeh Jin Quee Cheng Say* (1921) in 10 volumes. Cheong Guan Boon translated *Mai Yew Long* in 1915 and *Tiong Chiat Ghee* in 1915. The *Mai Yew Long* and *Tiong Chiat Ghee* has been translated by Chek Swee Liong and Swee Peng & co. in 1889. However, the title of previous edition by Chek Swee Liong was spelt differently as *Mai Yeu Long* and *Teong Chiat Ghee* respectively. The former publication was 31 pages and the latter was 57 pages long. The edition of Cheong Guan Boon was longer, 116 pages and 100 pages respectively. The differences in pagination was dictated by the style of the translations.

The second edition of *Seeh Jin Quee Cheng Tang* (1922) was translated in this period but the translator could not be traced. Chan Kim Boon continued to translate the story of *Kou Chey Thian* with another story entitled *Pho Kiu Si*, which told the story of Zhang Sheng and Yin Yin. This is the famous romance of Chinese classics. Chan Kim Boon started the story on the eighth volume of *Kou Chey Thian*, and continued it into the ninth volume. Lau Kim Hock translated the story of *Sum Hup Poh Kiam* in 1910. His other translated work was *Loh Thong Sau Pak* (1907). This title could not be traced in any of the six libraries. It was mentioned by Salmon (1987), Tan (1981) and Yang's (2001).

The year ending this period revealed no publication of Baba translation works. According to Teo (1980), the reasons for this situation was the shortage of proficient translators and the difficulty in obtaining the original Chinese texts for translation. However, after 1930, a revival was observed. During this period, 38 titles was published and 14 names emerged. This was also the peak of the

publication period for Baba translated works. Most of the titles were translated by Wan Boon Seng (Figure 4.6).

**Figure 4.6 Prominent Persons Involved During 1930-1939**



The most prominent translator was Wan Boon Seng or pseudonymed as Panah Pranakan. He alone has translated 21 titles during that period. In 1950, he translated another Chinese story entitled *Botan Kiongchoo*. This was also the last translation work of the Babas that can be traced. In other word, other than the publication of *Botan Kiongchoo*, the Baba tradition of translating Chinese literature came to an end by the time of the Second World War. Normally Wan Boon Seng did not translate all the works by himself. He was often assisted by Lee Seng Poh, Seow Chin San, N.M. Seng, Tan Yew Aik and Tan Chin Thuan. Perhaps this was the reason behind his high publication productivity.

There were eight titles related to Lee Seng Poh. His name was first listed in *Hoon Chong Lau* (1934) as a helper and also *Sam Hap Beng Choo Pokiam* (1935). Later he translated Chinese book on his own, which included *Chay Kong Wak Hood* (1935), *Cheong Moh Inn* (1938), *Chow Thau Hong Boo Koon* (1934), *Khian Leong Koon Yew Kang Nam* (1935), *Ong Cheow Koon Hoe Huan* (1935) and *Tian Pah Tor* (1935).

Another productive translator was Seow Chin San. He translated ten titles during this period. He had assisted Wan Boon Seng in three translations, *Say Han* (1931), *Wakang* (1931) and *Ow Liat Kok Chee* (1931). Later, he translated with the assistance of Seow Phi Tor [Seow Phee Tor]. He published six translation works between 1931 and 1938. He also assisted Wan Boon Seng in *Say Han* (1930) but was named as San only. It is postulated that 'San' is the short form for Seow Chin San.

The names of other persons were mainly involved in one or two titles. Poh Tiang Siew translated *Sam Kok Inn* (1938) in one volume and *Tau Lau Sam Boon Kuay* in 22 volumes (1939) with the assistance of a Chinese reader, Ong Choon Teck. Ong also helped Lee Seng Poh who translated *Cheong Moh Inn* (1939). He was a Chinese and romanised Malay reader rather than a translator. Another Chinese reader was N.M. Seng, who also helped Wan Boon Seng in translating *Hoon Chong Lau* (1934) and *Sam Hap Beng Choo Pokiam* (1935). Tan Yew Aik was also the Chinese reader for Wan Boon Seng who helped to translate *Lek Boh Tan* (1935) and *Tio Kong Inn* (1936).

Wee Chin Ek translated the story of *Lee Tan* in two volumes in 1932. Lim Chin Chey helped Lee Seng Poh to translate *Chay Kong Wak Hood* (1935). Tan Chin Thuan was the Chinese reader of Lee Seng Poh in his translation of *Tian Pah Tor* (1935). One illustrator emerged in this period. He was S.P. Tiew who illustrated the front page of *Ngo Chu Low Tang Kia* (1932). No further information on this person can be traced.

Figure 4.7: Roles of a Person

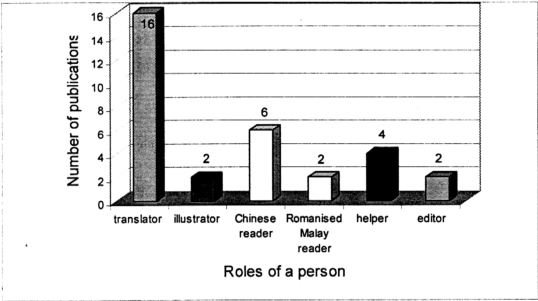
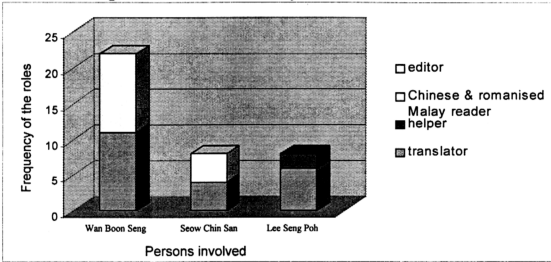


Figure 4.7 summarises the role of persons involved in Baba translated works. Almost two third of person involved are the translators (16 persons). Others include the Chinese readers. The role of a translator and a reader are different. A translator might not understand a certain language. For example, Wan Boon Seng was always assisted by a person who can read Chinese or a Chinese reader. He himself was not literate in the Chinese written language.

There were also four titles that did not indicate any names. These *Pat Bee Tor* (1931-1932), *Lee Tan* (1892), *Lip Guan Poh Kuan* (1899) and *Seeh Jin Quee Cheng*

Say (1895). Since the books were dated, it is difficult to trace the persons involved in the publications. It might be the lack of knowledge of the standard practise of publishing a book, that results in publications with incomplete information. Although *Pat Bee Tor* was published later, no person involved was mentioned. Only the publisher, Chew Tian Sang and assistant publisher, Khoo Peng Yam was mentioned. This situation might have arisen because the publishers disagreed to nominate a translator or editor for the said publication.

**Figure 4.8: Persons Who Played More Than One Roles**



Some of the names emerged played more than one role (Figure 4.8). For example Lee Seng Poh was the helper of two publications, as well as the translator of six publications. As mentioned earlier, the task of a helper could be various, such as assistant translator, or a reader for the chief translator. Wan Boon Seng was the translator of eleven publications, as well as the editor of eleven publications. Wan was not only a translator, he was also a publisher as well as a poet (see Appendix I). Wan did not translate all the works by himself. He was often assisted by Lee Seng Poh, N.M. Seng, Seow Chin San, Tan Chin Thuan and Tan Yew Aik. Normally, if there is a helper, Wan will named himself as *pengarang*. This shows that Wan himself did not clearly differentiate between the role of translator and editor.



Table 4.2 shows that Wan Boon Seng involved in the largest number of publication (22 titles), followed by Seow Chin San (10 titles), Lee Seng Poh (8 titles), Seow Phi Tor (7 titles) and Chan Kim Boon (6 titles). The rest involved in a small number of publications only. There is one remarkable person, Tan Phiak Kong who was the illustrator of four publications. The others were normally translators or helpers. There are ten names that were mention only once in the 68 publications.

The result indicated that there were 103 persons involved in the 68 translated works for which, two persons were involved in 26 titles and three persons in 4 titles.

**Table 4. 2: Persons Involved and Total Publications of Translated Works**

Persons Involved	Frequency	Cumulative Frequency
Wan Boon Seng	22	22
Seow Chin San	10	32
Lee Seng Poh	8	40
Seow Phee Tor @Seow Phi Tor	7	47
Chan Kim Boon	6	53
Unknown	4	57
Pang Teck Joon	4	61
Tan Beng Teck	4	65
Tan Phiak Kong	4	69
Chek Swee Liong	3	72
Khoo Peng Yam	3	75
Peng Swee & co.	3	78
Tan Yew Aik	3	81
Cheong Guan Boon	2	83
N.M. Seng	2	85
Ong Choon Tek	2	87
Poh Tiang Siew	2	89
Siow Hay Yam	2	91
Tan Kheam Hock	2	93
Chan Yen Pai	1	94
Cheah Choo Yew	1	95
Goh Len Joo	1	96
Lau Kim Hock	1	97
Lim Chin Chye	1	98
Lim Hock Kee	1	99
Lye Kam Lim	1	100
S.P. Tiew	1	101
Tan Chin Thuan	1	102
Wee Chin Ek	1	103

### 4.3 The Active Publishers of Baba Translated Works

There were 32 publishers and 21 printers involved in the production of the Baba translated works. More than 50 percent of the publishers are one time publishers of Baba translation works (17 out of 32). More than 50 percent of the printers produced more than two titles each.

**Table 4. 3: Publishers and Number of Publications**

Publisher Names and Addresses		Number of Publication	%
1.	Wan Boon Seng	8	11.4
2.	Kim Seck Chye Press, 98 & 99, Cross Street or Teluk Ayer Street, Singapore	6	8.6
3.	Nanyang Romanized Malay Book Co., 10 & 12, Upper Cross Street Singapore	5	7.1
4.	Chan Kim Boon	4	5.7
5.	Pranakan Book Coy	4	5.7
6.	Seng Poh Huat Coy, 12 Upper Cross Street Singapore	4	5.7
7.	Chin Ho Bros., 56, Upper Cross Street, Singapore	3	4.3
8.	Seow Chin San, 14 Upper Cross Street, Singapore	3	4.3
9.	Sing Seng Book Co., 12, Upper Cross Street, Singapore	3	4.3
10.	Chin Inn & Co.	2	2.9
11.	Chinese Directory & Press, 102, Tank Road Singapore	2	2.9
12.	D.T. Lim & Co., 353 North Bridge Road, Singapore	2	2.9
13.	Koh Kim Guan	2	2.9
14.	Peng Swee & co., 125, Victoria Street, Singapore	2	2.9
15.	Tan Beng Teck, 621 North Bridge Road, Singapore	2	2.9
16.	What Seck Chye Press, 20, Mansur Street, Singapore	2	2.9
17.	Chin Poh Huat	1	1.4
18.	Chin Teck Bee & Co., 185 South Bridge Road, Singapore	1	1.4
19.	Chop Seng Poh Huat Shanghai Press, no.12, Upper Cross Street Singapore	1	1.4
20.	Fang Heng Press	1	1.4
21.	Kong Guan Hin Press, 1 Kim Seng Road, Singapore	1	1.4
22.	Lat Pau Press, Singapore	1	1.4
23.	Lim Eng Hock	1	1.4
24.	Lye Kim Lim, 13, Kim Seng Road, Singapore	1	1.4
25.	Mercantile Press	1	1.4
26.	Nanyang Malay Romanized Book	1	1.4
27.	Oon Sye Chin & Sons, 193, Joo Chiat Place, Singapore	1	1.4
28.	Poh Teng Siew	1	1.4
29.	Sam Kong Cheah & co., 5-24 River Valley Road, Singapore	1	1.4
30.	Sang & Yam [Chew Tian Sang & Khoo Peng Yam]	1	1.4
31.	Sing Seng Wah Seong Press	1	1.4
32.	Union Press	1	1.4
Total		70	100.0

A total of 32 publishers were involved in publishing the 68 titles. However, the total counted was 70 titles as 7 titles of the Baba translated works were published by two publishers and 5 titles did not indicate the publishers involved. The results indicated that all the publisher were located in Singapore. Among the publishers, Wan Boon Seng was the most active. He had published eight titles out of 68 titles (11.4%).

According to Sidin (1998), Pranakan Book Coy was owned by Wan Boon Seng. If this is true, then Wan Boon Seng had published 12 titles in total (17.1%). Pranakan Book Coy was also one of the most popular publishers of that period of time and it was listed as the tenth representative publisher (Sidin, 1998). Wan Boon Seng did not only published Baba translation works, he also published three representative Baba magazines, *Bintang Pranakan*, *Sri Pranakan* and *Story Teller* and two Baba newspapers, *Kabar Slalu* and *Kabar Uchapan Baru*. His contribution towards the Baba community was indeed significant.

The second active publisher was Kim Seck Chye Press, located on Cross Street, Singapore in the late nineteen century and later moved to Teluk Ayer Street, Singapore in the early twentieth century. It has published six titles of Baba publications.

The third active publisher was Nanyang Romanized Malay Book, which published 5 titles. One of the publishers, whose name was Nanyang Malay Romanized Book was suspected to be the same publisher as Nanyang Romanized Malay Book co. (see *Tau Lau Sam Boon Kuay* in 1939).

Chan Kim Boon and Seng Poh Huat Coy were the fourth active publishers. They each published four titles. Chan Kim Boon's translated works were also published by other publishers. For example, Koh Kim Guan had published *Sam Kok* (1892-1896), Lat Pau Press had published *Hong Keow* (1892-1893) and Kim Seck Chye Press had published *Gnoh Bee Yean* (1891-1892). The rest of his translated works were self-published.

The results indicated two categories of publishers, that is the personal publishers and commercial publishers (Table 4.4).

**Table 4. 4: Categories of Publishers**

Publishers	1889-1909	1910-1929	1930-1939	Total	Percentage of Total %
Personal publishers	4	-	6*	10	31.3
Commercial publishers	7	3	12	22	68.7
Total	11	3	18	32	100.0
Total number of publication	18	10	40	68	

\*Included *Botan Kiongchoo* which was published in 1950

Compared to the total publication of the Baba translated works, there are more publishers involved in the embryonic period. The ratio was one publisher to 1.6 books. The ratio for the stagnant period was 1 : 3.3 and 1 : 2.2 for the revival period. However, there are four publications whose publishers could not be identified and those are *Lip Guan Poh Kuan* (1899), *Seeh Jin Quee Cheng Say* (1895), *Seeh Jin Quee Cheng Say* (1921), and *Seeh Jin Quee Cheng Tang* (1922).

**Table 4. 5: Printers and Number of Publications**

Printers' names and Addresses	Number of Publications	%
1. Khai Sing Press, 64, Upper Cross Street Singapore	11	18.0
2. Tak Seng Press, 147 Hill Street or 23-9, Coleman Street, Singapore	7	11.5
3. Kim Sek Chye Press, 174, Telok Ayer Street, Singapore	6	9.8
4. Nai Beng & Co., 166, Cross Street or 115, Amoy Street Singapore	5	8.2
5. Lat Pau Press, Singapore	4	4.9
6. Poo Wah Hean Press, 621, North Bridge Road, Singapore	4	6.6
7. Shanghai Press, 48, Upper Cross Street, Singapore	4	6.6
8. Chinese Directory & Press, 102 Tank Road Singapore	3	4.9
9. Mercantile Press	3	4.9
10. Fang Heng Printing Co. 28, Pagoda Street, Singapore.	2	3.3
11. Hock Song Eng Kee Press, 83, Cross Street Singapore	2	3.3
12. What Seck Chye Press, 20, Mansur Street, Singapore	2	3.3
13. A.M.R. Nayudu	1	1.6
14. Chee Yow Press, no.10, Trengganu Street Singapore	1	1.6
15. City Press, 116, Bencoolen Street Singapore.	1	1.6
16. Denodaya Press	1	1.6
17. Koh Yew Hean Eng Kee Press, 18, North Bridge Road, Singapore	1	1.6
18. Lim Kim Poh	1	1.6
19. Nanyo Printing Office, 75-77, Middle Road, Singapore	1	1.6
20. Nee Hwa Press, 32, Purvis Street, Singapore	1	1.6
21. Union Press	1	1.6
Total	62	100.0

Based on the 68 titles published between 1889-1950, it is found that there are 21 printing presses involved in printing 62 Baba translated works. A total of 15 titles did not provide the names of their printing presses and 9 titles was printed by two printing presses. All printing presses were located in Singapore. The most prolific of these were Khai Sing Press, Tak Seng Press, Kim Seck Chye Press and Nai Beng & co. They each printed five or more Baba translated works. Among the 68 titles held by the six libraries, eleven were printed by Khai Sing Press (18%). Based on the advertisement of *It Ki Mui Peng Suanh Chat* (1938), it was indicated that Khai Sing Press was the printers, lithographers, photo engravers, stationers, account book and rubber stamp manufacturers. Its slogan was ' Satisfaction guaranteed; Printing work of every kind neatly done; Charges very moderate; Orders from all points on the Malayan Coast; Promptly attended'.

The twenty most active printing presses between 1920-1950 were Khai Sing Press and Mercantile Press (Sidin, 1998). According to Sidin, these presses published about 46 and 42 titles respectively. However, only 11 titles were discovered as Baba translated works printed by Khai Sing Press and 3 titles by the Mercantile Press.

Tak Seng Press was the second biggest printing press responsible for publishing Baba translated works with 7 titles. The location of Tak Seng Press cannot be ascertained. In some publications, the address given was at 147 Hill Street while in some titles it was printed at 23-9, Coleman Street, Singapore. Kim Seck Chye Press was one of the famous publishers has printed 6 titles of the Baba translated works. Nai Beng & co. was the fourth largest printing press which printed 5 titles between

1931 to 1939. In the early 1930s it was located at Cross Street and later, between 1936 to 1939, it moved to Amoy Street. Information on the other printing presses were difficult to trace. Denodaya Press was owned by an Indian Muslim and printed the *Ban Wah Lau* (1890).

Very few printing presses were personal presses. One personal press was Lim Kim Poh, the printer of *Song Kang* (1899-1902). Personal printing presses were rare because the cost of owning a printing machine was high. According to Sidin (1998), Koh Kim Hean Press and Union Press were two of the printing presses that owned lithography units. In general, the Baba printing presses gained better and newer printing technology compared with the Malay printing presses (Sidin, 1998). Kim Seck Chye Press used the letterpress approach in printing.

There were seven printing presses which were also publishers. Among them were Chinese Directory & Press, Fang Heng Press, Kim Seck Chye Press, Lat Pau Press, Mercantiles Press, Union Press and What Seck Chye Press. Lat Pau Press also published a Chinese daily newspaper entitled *Lat Pau*.

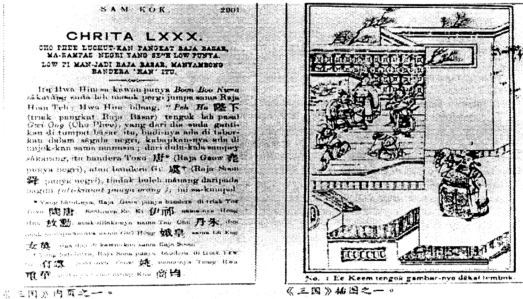
Very few has been written or researched about these publishers and presses. Some of the Baba printing presses and publishers also published *pantun* (poems), such as Tak Seng Press, Koh Yew Hean Press and Chee Yow Press, Chin Inn & co. It is observed that the publication of Baba translation was initiated and made popular in Singapore. In fact the Babas in Singapore migrated from Malacca, yet the Babas in Malacca had shown less interest in publishing Baba translated works.

4.4 Contents of the Baba Translated Works

Most of the Baba translations were historical and chivalrous stories. Out of the 68 titles, only 10 were romances, 9 were folklore and 7 were legendary stories. Though the stories were narrated in Baba Malay, some of the stories were interspersed with English expressions, Chinese characters and transliterations. Explanation was normally provided after the Chinese transliterated word or Chinese characters (Figure 4.8).

For example in *Sam Kok* (Figure 4.9), there are 15 Chinese characters, included those found in the footnotes. For each Chinese character there is an explanation behind it. This practice made it easy for readers who did not understand Baba Malay well.

Figure 4.9: *Sam Kok* (1894: 2901)



Another distinctive characteristic of the Baba translated works was its serialised format. Out of the 68 titles, 48 titles were serialised. The longest serial was *Cheong Moh Inn* (1938) which consisted of 55 volumes and ran up to 1,759 pages. Another,

*Sam Kok* (1892-1896) was published in 30 volumes and the total pagination ran up to 4,622 pages.

According to Proudfoot (1993), the serialised publication format was not the normal practice of European and Muslim presses. One of the reasons was that the Baba translation works was distributed based on subscriptions within Singapore only. Where else the distribution of titles printed by the Muslim presses were distributed not only in Singapore but also throughout Southeast Asia. The Baba readers were also more urban dwellers and lived in big cities like Singapore, Malacca and Penang.

**Table 4. 6: Categories of Baba Translated Works (1889-1950)**

Categories of Contents	1889-1909	1910-1929	1930-1939	Total
Folklore	6	1	2	9
Romances	4	1	*5	10
Chivalrous stories	2	2	14	18
Legends	1	2	4	7
Historical stories	5	3	16	24
Total	18	9	41	68

\*Included *Botan Kiongchoo* which was published in 1950

Table 4.6 indicates that historical stories were the most common type of Baba translated publications. The publications were for recreational reading. Although the Babas had no problems in reading literary works written in Malay, the historical background of those works barred them from appreciating the theme of these works. They instead turn to translated works from Chinese stories. This interest was partly inspired by the numerous number of Indonesian Peranakan translations and partly because they were more comfortable with stories set within the Chinese ideology



and culture. Therefore, it was not surprising that historical and chivalrous stories attracted the Baba readers most. Lastly, as long as there were readers, such works continued to be published. As appropriately explained in *Sam Kok Inn* (1938), “Ada rupa-nya, ada nama-nya dan ada penguna-nya serta ada-lah dengan harganya”.

Below is a brief list of Baba translated titles published between 1889-1950, according to the categories of their contents.

a. Chivalrous stories

i. *Ban Wah Lau* (1890)

Edited by Lim Hock Kee in 10 volumes, which narrated about General Teck Cheng who overcame difficulties during the reign of Emperor Jin Chang.

ii. *Ban Wha Law* (1910-1912)

Translated by Pang Teck Joon in 8 volumes. The content is similar to the title listed as no. (1).

iii. *Chit Sih Pat Meng Su* (1933)

Translated by Seow Phi Tor and Seow Chin San in 3 volumes. The story tells about seven corpses and eight lives during the Qing Dynasty

iv. *Chow Thau Hong Boo Koon* (1936)

Translated by Khoo Peng Yam and Lee Seng Poh in 18 volumes. This is a story about the foul-headed Emperor Hong Boo during the late Yuan Dynasty.

v. *Flying Swords* (1936)

Translated by Seow Phi Tor and Seow Chin San in 4 volumes. This story dwells on twenty four chivalrous warriors who were keen swordsmen during the late Yuan Dynasty.

vi. *Hoon Chong Lau* (1934)

Edited by Wan Boon Seng, helped by Lee Seng Poh and the Chinese reader was N.M. Seng. Published in 20 volumes. Tells the story of Hoon Chong Boudoir during the late Tang Dynasty.

vii. *It Ki Mui Peng Suanh Chat* (1938)

Translated by Wan Boon Seng; helped by Tan Aik Yew in 1 volume. This is a story about the hero, It Ki Mui who pacified the mountain bandits during the Ming Dynasty.

viii. *It Ki Mui/ Chit Kiam Chapsahnh Kiap* (1936)

Translated by Wan Boon Seng in 24 volumes. This is also a story about It Ki Mui or the seven swords and the thirteen chivalrous warriors during the Ming Dynasty.

ix. *It Ki Mui/ Chit Chu Chapsahnh Seng* (1936)

Translated by Wan Boon Seng in 9 volumes. Again this is a story about It Ki Mui or the seven lords and the thirteen gentlemen during the Ming Dynasty.

x. *Nah Kong Tong Pak Han* (1935)

Edited by Wan Boon Seng in 4 volumes. This story is about Nah Kong and Tong Pak Han during the Warring State period.

xi. *Sam Hap Beng Choo Pokiam* (1935)

Edited by Wan Boon Seng in 1 volume. This title dwells upon the story of the triple sword adorned with bright pearls, the sequel to the story of *Sam Hup Poh Kiam* during the Han Dynasty.

xii. *Siang Ha Ngo Liong Huay* (1932)

Translated by Wan Boon Seng in 2 volumes. This story is about Siang Ha Five Dragon Society, the sequel to the story *Wakang* during the Tang Dynasty.

xiii. *Song Kang* (1899-1902)

Translated by Chan Kim Boon in 19 volumes. This story narrates about 108 robbers during the Song Dynasty. It was well known as *The Water Margin*.

xiv. *Sum Hup Poh Kiam* (1912-1916)

Translated by Lau Kim Hock in 8 volumes. This story is about the Triple Swords during the Han Dynasty.

xv. *Tai Lau Sam Boon Kuay* (1939)

Translated by Poh Tiang Siew, the Chinese reader was Ong Choon Teck and published in 22 volumes. This is a story about the disturbance of the hero Lee Kong in the Sam Boon Kuay during the Meng Dynasty.

xvi. *Tian Pah Tor* (1935)

Translated by Wan Boon Seng, helped by Lee Seng Poh, the Chinese reader was Tan Chin Thuan and published in 20 volumes. This is a story about Tian Par Tor, Seeh Pek Ha and Seeh Pek Hian during the Ming Dynasty.

xvii. *Tio Kong Inn* (1936)

Translated by Wan Boon Seng, the Chinese translator was Tan Yew Aik and published in 5 volumes. This title tells the story of the Red Faced Emperor, Tio Kong Inn during the Tang Dynasty.

xviii. *Wakang* (1931)

Translated by Wan Boon Seng and Seow Chin San in 2 volumes. This title is about Wakang or Eighteen parties that rebelled against the emperor during the Sui Dynasty.

b. Folklore

i. *Chin See Bee* (1899)

Translated by Pang Teck Joon and illustrated by Tan Phiak Kong in 1 volume. This is a story about the misbehaviour of Chin See Bee during the Song Dynasty.

ii. *Chin Suat Buay* (1899)

Translated by Pang Teck Joon and illustrated by Tan Phiak Kong in 2 volumes. The volume comprises various short stories, such as Chin Suat Buay the step mother, Mother of Mengzi, Khong Yong (Kong Rong), etc.

iii. *Gong Kiah Sie* (1889)

Translated by Lye Kam Lim in 1 volume. This is a story about a foolish son in-law from China.

iv. *Kim Ko Kee Quan* (1889)

Translated by Tan Beng Teck in 1 volume. This volume contains various stories entitled *New and Old Wonders* (*Kim Ko Kee Quan*), *Justice Pao* and *Strange Stories from a Chinese Studio* (*Leou Chay*).

v. *Lee Tan* (1932)

Translated by Wee Chin Ek in 2 volumes. This is a story about the emperor of Lee Tan and Hong Keow during the Tang Dynasty.

vi. *Lip Guan Poh Kuan* (1899)

No writer was given, it was only published in 1 volume. This story puts forward the moral notion of "Doing good for good".

vii. *Mai Yeu Long* (1889)

Translated by Chek Swee Liong and Peng Swee & co. in 1 volume. This is a story about an oil peddler, taken from the story of *New and Old Wonders* during the Song Dynasty, the sequel from the previous story was entitled *Teong Chiat Ghee*.

viii. *Mai Yew Long* (1915)

Translated by Cheong Guan Boon in 1 volume. This story is similar to the title listed as item no (7) in this category.

ix. *Ngo Chu Low Tang Kia* (1932)

Translated by Seow Phi Tor and Seow Chin San in 1 volume. This title covered the story of the five rats which made disturbance at the Eastern Capital during the Song Dynasty.

c. Historical stories

i. *Cheng Teck Koon Yew Kang Nam* (1933)

Translated by Seow Phi Tor and Seow Chin San in 4 volumes. This is a story about the Emperor Cheng Teck who travelled through South China during the Ming Dynasty.

ii. *Cheng Tiong Suat Gak* (1934-1938)

Translated by Seow Phi Tor and Seow Chin San in 10 volumes. This is a story about the General Gak Hwee who was loyal and faithful during the Qing Dynasty.

iii. *Cheong Moh Inn* (1938-1939)

Translated by Lee Seng Poh, the Chinese reader is Ong Choon Teck in 55 volumes. This is a story about Cheong Moh Inn, the blue-faced Empress during the late Autumn and Spring period.

iv. *Kasatu Bijak Lahsana* (1889)

Translated by Chek Swee Liong and Peng Swee & co. in 1 volume. This title narrates about the supreme wisdom as it is described in *Sam Kok, the Romance of the Three Kingdoms*.

v. *Khiang Tai Kong* (1934)

Translated by Wan Boon Seng in 1 volume. This is a story about Khiang Tai Kong during the Song Dynasty.

vi. *Khian Leong Koon Yew Kang Lam* (1935)

Translated by Khoo Peng Yam and Lee Seng Poh in 27 volumes. This story relates the journey of Emperor Khian Leong through South China during the Qing Dynasty.

vii. *Lam Koon Ong Soon Pin* (1936)

Edited by Wan Boon Seng in 3 volumes. This is a war story between Lam Koon Ong and Soon Pin during the Warring States Period.

viii. *Ong Cheow Koon Hoe Huan* (1935-1936)

Translated by Khoo Peng Yam and Lee Seng Poh in 14 volumes. This is a story about Ong Cheow Koon and the barbarians during the Han Dynasty.

ix. *Ow Liat Kok Chee* (1931)

Translated by Wan Boon Seng, the romanised Malay reader is Seow Chin San and published in 4 volumes. This is a story about the end of the period of the Warring States during the reign of Emperor Chin Si.

x. *Sam Ha Lam Tong* (1931-1932)

Translated by Wan Boon Seng in 3 volumes. This is a story about the three expeditions to the Southern Tang during the Song Dynasty.

xi. *Sam Kok Inn* (1938)

Translated by Poh Tiang Siew in 1 volume. This story narrated about the three kingdoms. Also known as *The Romance of the Three Kingdoms*.

xii. *Sam Kok* (1892-1896)

Translated by Chan Kim Boon, helped by Chia Ann Siang and Tan Kheam Hock and published in 30 volumes. This is a story of three kingdoms, Siok, Gwi and Gor during the Han Dynasty. Also known as *The Romance of the Three Kingdoms*.

xiii. *Sam Kok* (1932)

Revised by Chan Yen Pai, the son of Chan Kim Boon in 30 volumes. Covers the same story as item no. 12 in this category.

xiv. *Say Han* (1931)

Translated by Wan Boon Seng, helped by Seow Chin San in 5 volumes. This is a story about the Western Han, during the Han Dynasty.

xv. *Seeh Jin Quee Cheng Say* (1895)

No writer was named and it was published in 10 volumes. This title narrated the story of Seeh Jin Quee who conquered the West during the Tang Dynasty. The original version was Xue Ding San or son of Seeh Jin Quee who conquered the West.

xvi. *Seeh Jin Quee Cheng Say* (1921)

Translated by Siow Hay Yam in 10 volumes. This title covers the same story as item no. 15 in this section

xvii. *Seeh Jin Quee Cheng Tang* (1895)

Translated by Goh Len Joo and illustrated by Tan Phiak Kong in 7 volumes. This is a story about Seeh Jin Quee who conquest the East during the Tang Dynasty.

xviii. *Seeh Jin Quee Cheng Tang* (1922)

No writer was given and it was published in 7 volumes. This title covers the same story as item no. 17 in this section.

xix. *Tang Chay Liat Kok* (1931)

Translated by Wan Boon Seng in 2 volumes. This is a story about Tang Chay Liat Kok during the reign of Emperor Chin Si.

xx. *Teck Cheng Cheng Pak* (1935)

Translated by Wan Boon Seng in 5 volumes. The story is about Teck Cheng who pacified the North during the Song Dynasty.

xxi. *Teck Cheng Ngo Ho Peng Lam* (1922-19?)

Translated by Siow Hay Yam in 7 volumes. The story is about Teck Cheng, the five Generals' conquest of the South.

xxii. *Teong Chiat Ghee* (1889)

Translated by Chek Swee Liong and Peng Swee & co. in 1 volume. This title dwells on two stories, that is *Teong Chiat Ghee* that described Pek Lee Hey and his child combined with the story of *Sey Oh Sip Wee* that described the oil peddler (also Mai Yeu Long).

xxiii. *Tiong Chiat Ghee* (1915)

Translated by Cheong Guan Boon in 1 volume. This is a story of Tiong Chiat Ghee during the Chew Dynasty.

xxiv. *Yeo Boon Kong Cheng Lam Ban* (1933-1934)

Translated by Wan Boon Seng in 4 volumes. This story is about the Emperor Yeo Boon Kong who pacified the South Fujian and fought the eighteen caves during the Song Dynasty.

d. Legends

i. *Chay Kong Wak Hood* (1935)

Translated by Lee Seng Poh, helped by Lim Chin Chye, the Chinese reader is Tan Yew Aik and published in 10 volumes. This is a story about Chay Kong the living Buddha during the Southern Song Dynasty.

ii. *Hong Sin Ban Sian Tin* (1931-1939)

Translated by Seow Phi Tor and Seow Chin San in 17 volumes. The title narrates the story of Hong Sin, the sequel of Hong Sin during the Shang Dynasty.

iii. *Hong Sin* (1931-1937)

Translated by Seow Phi Tor and Seow Chin San in 17 volumes. This is a story about Hong Sin, the investiture of the gods during the Shang Dynasty.

iv. *Kou Chey Thian* (1911-1913)

Translated by Chan Kim Boon in 9 volumes. This is a story about Kou Chey Thian, the monkey who journeyed to bring back the Buddhist scriptures from the West. It was well known as *Journey to the West* as well.

v. *Lee Lo Chia* (1933)

Translated by Wan Boon Seng in 1 volume. This is a story about Lee Lo Chia, the superpower child during the Shang Dynasty.

vi. *Lwee Hong Thak* (1889)

Translated by Tan Beng Teck in 3 volumes. This is a story about the black and white snake and Kho Hun Boon during the Yuan Dynasty. It was known as *The Tale of White Snake* or *The Thunder Peak Pagoda*.

vii. *Lwee Hong Thak* (1911)

Translated by Pang Teck Joon in 2 volumes. This is a similar story as listed in no. 6 but published in a different edition.

e. Romances

i. *Ang Bin Sio Chia* (1931)

Translated by Wan Boon Seng in 1 volume. This is a story about the red faced lady during the Song Dynasty.

ii. *Botan Kiongchoo* (1950)

Translated by Wan Boon Seng in 1 volume. This is a story about Princess Botan during the Song Dynasty.

iii. *Gnoh Bee Yean* (1891-1892)

Translated by Chan Kim Boon in 6 volumes. This title narrates the story about the man with five wives during the Ming Dynasty.

iv. *Heng Guan Seo Chia* (1889)

Translated by Tan Beng Teck in 1 volume. This story tells about Heng Guan Seo Chia and Mwee Liang Giok during the Tang Dynasty. Also known as *Jee Thoe Moey* or *The Plum-Tree Blossoms Twice*.

v. *Hong Keow* (1889-1891)

Translated by Tan Beng Teck in volumes 1-3, continued by Chan Kim Boon; and helped by Cheah Choo Yew in volumes 4-5, helped by Tan Kheam Hock in volumes 6-8. The story was about Lee Tan and Hong Keow during the Tang and Chou Dynasty. It was taken from the *Fan Tang, Revolt Against the Tang Dynasty*.

vi. *Hong Keow* (1892-1893)

Translated by Chan Kim Boon in 3 volumes; helped by Tan Kheam Hock in volume 3, as revised edition of Tan Beng Teck. The story was about Lee Tan and Hong Keow during the Tang and Chou Dynasty.

vii. *Kek Hua Siochia* (1933)

Translated by Wan Boon Seng in 1 volume. This is a story about the chrysanthemum lady during the Warring States Period.



viii. *Lek Boh Tan* (1935)

Translated and edited by Wan Boon Seng; the Chinese reader was Tan Yew Aik and published in 11 volumes. This is a story about Bau Choo Ann who fought for a wife during the Tang Dynasty. The famous poem, entitled *Lek Boh Tan* was found in the story and the story was named *Lek Boh Tan*.

ix. *Pat Bee Tor* (1931-1932)

This title was most probably translated by Chew Tian Siang and published by Chew himself. Khoo Peng Yam was the assistant publisher in the 4 volumes. This is a story about eight beauties during the Song Dynasty.

x. *Pho Kiu Si* (1913)

Translated by Chan Kim Boon as the sequel of *Kou Chey Thian* in the 8th and 9th volumes. This is a story about the love between Eng Eng and Tionh Seng in the temple of Pho Kiu.

## 4.5 Physical Descriptions

Romanised typesetter was used in the printing technique. The typography used in the Baba translated works was complicated. They indicated Romanised Malay, Chinese characters, English expression, punctuation marks and the use of the footers and header, the italic font style, the superscripts and subscripts. In other words, the works were published in a fanciful style. Nevertheless, the works were successfully distributed among the Baba community.

The data collected for this section includes the title, preface, illustration, size of the book, prices of the books etc. Among the 68 titles, 60 titles started with the phrase "*Chrita dulu-kala bernama...*" which means "This is an ancient story entitled..." In fact, this is the usual way a Chinese storyteller would begin a story. Baba translations have reconstructed the Chinese style of story telling into a written form

by beginning a title with "*Chrita dulu-kala*". However, there was no standard spelling used. "Cerita" was variantly spelt as *chrita*, *chreta*, *charita* and *cherita*.

Some of the cover of the titles are colourful, such as *Chow Thau Hong Boo Koon*, 1936). The intention was to attract buyers. The size of the publications was normally within the range of 19cm x 14cm to 16cm x 10cm. In the UML collections, the photocopied titles were given a bigger margin of 21cm. The size of the books were handy for readers to keep and read. This was probably another attractive marketing strategy.

The main characters and incidents were sometimes illustrated on the front page. The illustrations used for the books were normally related to the story of each chapter. However, not every publication was illustrated. The illustration was drawn in the style of woodcuts, the traditional form of illustration in Chinese xylographic printing. This phenomenon revealed that the Baba community was attracted to stories with illustration.

Some of the titles have informative prefaces. Normally the preface gives information about current releases. In *Lek Boh Tan*, it was stated that "In satu chrita dulu-kala nama-nya *Lek Boh Tan*...blom perna lagi siapa sipa kluar-kan ...Chritanya betol Extra Special A – chuma di-dalam 10 buku saja, complete set-nya." The preface was used to persuade (in a polite tone) readers to purchase it (see *Ngo Chu Low Tong Kia*, 1932). Chan Kim Boon, one of the Baba translators, used the preface. He has used it for self-introduction or introduce other persons involved (see *Kou Chey Thian*, 1912). In fact, he even printed his own photograph on the

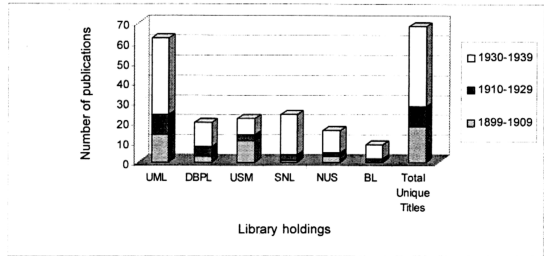
preface. This was done to create a sense of belonging. Chan Kim Boon also published several readers' correspondence. The contents of the correspondences in the prefaces were normally in praise of his good effort in the translation works and those who complimented and encouraged him.

The cost range of each title from ten cents to two dollars in Straits currency. This was costly and few could afford it at that period of time. Therefore, the buyers of the translated works were probably in the upper class. The books were also printed in attractive colours of red, brown, blue and black. This is a hint that they were meant for the richer readers. Only a few publishers indicated the contents and the format was not standard and books were often not paged.

4.6 Library Holdings

The attempt to locate the Baba translation works indicates that the University of Malaya possesses the largest collection of Baba titles (61 titles). This is followed by SNL, USM, DBPL, NUS and BL (Figure 4.10)

Figure 4.10: Library Holdings and Number of Publications



UML possesses 14 out of 18 titles published between 1889-1909, 10 out of 11 titles published between 1909-1929 and 38 out of 41 titles published in the period of 1930-1939. Most of the titles held were duplicated in order to prevent the collection. Out of 61 titles, UML holds 15 unique items, which was not held by any other libraries.

National Library of Singapore (SNL) is the second largest collector of the Baba translated works. It owns 24 titles of the Baba translated works. The majority of the collection was published between 1930-1939 (20 out of 24 titles). SNL was the former depository library during the Straits Settlement Government. It owned one unique title entitled, *Lee Tan* (1932).

The third largest collection of the Baba translation is in the USM Library. USM holds 22 titles, almost one third of the total Baba translated works. USM also holds 3 unique items which are not owned by any other libraries. USM also owned more titles published during the period of 1889-1909 (11 out of 22 titles). The reason for this was probably because the translator of the earliest period mainly came from Penang, such as Chan Kim Boon and Tan Beng Teck.

DBPL possesses 20 titles, which constitute the fourth largest collection. DBPL owned 12 out of 18 titles published between 1930-1939, 5 out of 10 published between 1920-1929 and 3 out of 18 published between 1889-1909. In fact, the catalogue record of DBPL indicated they should have 24 titles. However, only 20 titles were found. National University of Singapore possesses 16 titles and the British Library possesses 9 titles. These two libraries mainly owned Baba translated

works published between 1930-1939. NUS owned 11 out of 16 and 7 out of 9 was owned by BL.

#### **4.7 Summary**

A total of 68 unique titles were studied to obtain information about persons involved, publishers involved, contents and physical description of the works, and the library holdings. The five most prominent persons were studied in-depth through their publications. The most active publishers and printing presses were studied as well. However, information about the publishers and printing presses are not easily obtained compared to the translators. The physical description of the translated works were published in a standard format, such as the title of the book, size of the book, the prices of the books, etc. information about the library holdings are useful in providing the location of each of the publications. The findings indicate that Baba translation works reflected the socio-economic, as well as the state of book industries in the early years.