

ISO/IEC JTC 1/SC 2/WG 2
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646¹

L2/05-097R2

Please fill all the sections A, B and C below.

Please read Principles and Procedures Document (P & P) from <http://www.dkuug.dk/JTC1/SC2/WG2/docs/principles.html> for guidelines and details before filling this form.

Please ensure you are using the latest Form from <http://www.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html>.

See also <http://www.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html> for latest Roadmaps.

A. Administrative

1. **Title:** Proposal to Encode Additional Latin Phonetic and Orthographic Characters
2. Requester's name: Lorna A. Priest, Peter G. Constable
3. Requester type (Member body/Liaison/Individual contribution): Individual contribution
4. Submission date: 31 March 2005 (revised 9 August 2005)
5. Requester's reference (if applicable): L2/05-097R
6. Choose one of the following:
This is a complete proposal: Yes
or, More information will be provided later: No

B. Technical – General

1. Choose one of the following:
 - a. This proposal is for a new script (set of characters): No
Proposed name of script: _____
 - b. The proposal is for addition of character(s) to an existing block: Yes
Name of the existing block: Modifier letters, Latin Extended
2. Number of characters in proposal: 12
3. Proposed category (select one from below - see section 2.2 of P&P document):
A-Contemporary x B.1-Specialized (small collection) _____ B.2-Specialized (large collection) _____
C-Major extinct _____ D-Attested extinct _____ E-Minor extinct _____
F-Archaic Hieroglyphic or Ideographic _____ G-Obscure or questionable usage symbols _____
4. Proposed Level of Implementation (1, 2 or 3) (see Annex K in P&P document): 1
Is a rationale provided for the choice? No
If Yes, reference: _____
5. Is a repertoire including character names provided? Yes
 - a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document? Yes
 - b. Are the character shapes attached in a legible form suitable for review? Yes
6. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard? SIL International
If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used: _____
7. References:
 - a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided? Yes
 - b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached? Yes
8. Special encoding issues:
Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)?
Yes, suggested character properties are included, as are lower case representations (see section D)
9. Additional Information:

Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at <http://www.unicode.org> for such information on other scripts. Also see <http://www.unicode.org/Public/UNIDATA/UCD.html> and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

¹ Form number: N2652-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11)

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before?	<u>Yes</u>
If YES explain <u>The original proposal was split (L2/05-097). Characters which were controversial have been removed and may be proposed at a later time. One character (LATIN SMALL LETTER V WITH RIGHT HOOK) has been added.</u>	
2. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?	<u>Yes</u>
If YES, with whom? <u>linguists</u>	
If YES, available relevant documents: <u>Email correspondence. See also References.</u>	
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?	<u>Yes</u>
Reference: <u>See comments in Section E</u>	
4. The context of use for the proposed characters (type of use; common or rare)	<u>Common</u>
Reference: <u>Orthographic characters are used in literacy materials, liturgical books and general literature. Others are used in linguistic writing.</u>	
5. Are the proposed characters in current use by the user community?	<u>Yes</u>
If YES, where? Reference: <u>See comments in Section E</u>	
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	<u>Preferably</u>
If YES, is a rationale provided? _____	
If YES, reference: <u>If possible, should be kept with other related blocks in the BMP.</u>	
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	<u>Preferably together with other related blocks</u>
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?	<u>No</u>
If YES, is a rationale for its inclusion provided? _____	
If YES, reference: _____	
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?	<u>No</u>
If YES, is a rationale for its inclusion provided? _____	
If YES, reference: _____	
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?	<u>No</u>
If YES, is a rationale for its inclusion provided? _____	
If YES, reference: _____	
11. Does the proposal include use of combining characters and/or use of composite sequences?	<u>No</u>
If YES, is a rationale for such use provided? _____	
If YES, reference: _____	
Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided? _____	
If YES, reference: _____	
12. Does the proposal contain characters with any special properties such as control function or similar semantics?	<u>No</u>
If YES, describe in detail (include attachment if necessary) _____	
13. Does the proposal contain any Ideographic compatibility character(s)?	<u>No</u>
If YES, is the equivalent corresponding unified ideographic character(s) identified? _____	
If YES, reference: _____	

D. Proposed Characters

A code chart and list of character names are shown on a new page.

D.1. Proposed Characters

	2C6	2C7	A71
0		W	
1		W	
2			
3			
4			
5			
6			
7			
8			
9			
A			
B	Q		↑
C	M		↓
D	ε		!
E	4		i
F	V		i

D.1. Character Names

2C6B	LATIN CAPITAL LETTER ALPHA • lowercase is U+0251 α LATIN SMALL LETTER ALPHA
2C6C	LATIN CAPITAL LETTER M WITH HOOK • lowercase is U+0271 m LATIN SMALL LETTER M WITH HOOK
2C6D	LATIN LETTER TRESILLO
2C6E	LATIN LETTER CUATRILLO
2C6F	LATIN SMALL LETTER V WITH RIGHT HOOK
2C70	LATIN CAPITAL LETTER W WITH HOOK
2C71	LATIN SMALL LETTER W WITH HOOK
A71B	MODIFIER LETTER RAISED UP ARROW
A71C	MODIFIER LETTER RAISED DOWN ARROW
A71D	MODIFIER LETTER RAISED EXCLAMATION MARK
A71E	MODIFIER LETTER RAISED INVERTED EXCLAMATION MARK
A71F	MODIFIER LETTER LOW INVERTED EXCLAMATION MARK

D.3. Unicode Character Properties

xx00..xx04 should have a general category of Lm. Other properties should match those of similar characters, such as U+02BC MODIFIER LETTER APOSTROPHE.

xx06, xx07, and xx0B should have a general category of Lu. Other properties should match those of similar characters, such as U+0041 LATIN CAPITAL LETTER A.

xx08 and xx09 should have a general category of Lo. Other properties should match those of similar characters, such as U+01C0 LATIN LETTER DENTAL CLICK.

xx0A and xx0C should have a general category of LI. Other properties should match those of similar characters, such as U+0061 LATIN SMALL LETTER A.

E. Other Information

E.1 Modifier Letters

IPA includes two symbols to indicate tonal downstep (see Figure 1, Figure 3 and Figure 4) and tonal upstep (see Figure 1 and Figure 5). These are IPA symbols 517 and 518 respectively.

The IPA Handbook cites these, and indicates that they can be represented in Unicode using the characters U+2193 DOWNWARDS ARROW and U+2191 UPWARDS ARROW:



accent (over)					
	Down arrow	Downstep	517	2193	EEAF
	Up arrow	Upstep	518	2191	EEAD
ɿ	Extra-high tone letter	Extra high level	maɿ	519	02E5 E28D

Figure 1. MODIFIER LETTER RAISED UP ARROW / MODIFIER LETTER RAISED DOWN ARROW (IPA 1999, p. 184)

However, the UCS characters U+2193 and U+2191 are full-height arrows, whereas the IPA symbols for downstep and upstep are raised, half-height arrows. IPA has full-height arrows as distinct symbols, used to represent ingressive versus egressive airflow in disordered speech; these are IPA symbols 661 and 662. These are also cited in the IPA Handbook, as shown in Figure 2. Note that in the IPA set these full arrows for indicating airflow have distinct names and numeric identifiers from the raised, half-height arrows used for downstep and upstep.

Down full arrow	[↓]	Ingressive air flow	661
Up full arrow	[↑]	Egressive air flow	662

Figure 2. IPA full-height arrows for ingressive / egressive airflow (IPA 1999, p. 189)

Accordingly, we consider it necessary that separate characters for the two pairs of arrow be encoded in the UCS. The existing characters, U+2193 and U+2191, are appropriate characters for representing IPA symbols 661 and 662. (Note that Unicode includes annotations for these characters indicating their use in IPA to indicate egressive and ingressive airflow.) Thus, we propose the addition of two new characters to represent the raised, half-height arrows used in IPA for tonal downstep and upstep: MODIFIER LETTER RAISED UP ARROW and MODIFIER LETTER RAISED DOWN ARROW.

The following additional samples illustrate these modifier letters in attested usage:

ikuku ùgụrụ na áⁱᵂwù naarùjítá ʔíkà ɔné ʔíkà íbe já íké mgbe fiá hụrụ ɔtu
 ɔné ídze ka ɔ ji uwé ùgụrụ já náabjá. fiá kwekọjitará na ɔné ʔburu ʔzọ
 méé ka ɔné ídze áhụ jipụ uwé ʔja ka á ga éwe dī ka ɔné ka íbe já íké.
 ikuku ùgụrụ wéé malíté féé, féé, féé, otu íké ʔjá fia; ma ka ɔ na efé ka
 ɔné ídze áhụ na edzídésí ʔúwé ʔjá ʔíké na ahụ ʔjá. já fékatá fiá. mgbe
 áhụ aⁱᵂwù wéé tʃáputá, tʃásíⁱké méé ka ebe níílé kpoɔ ɔⁱkụ náⁱátufuyi
 ɔge ɔné ídze áhụ jipụrụ uwé ʔjá nké a mere ikuku ùgụrụ kweje na aⁱᵂwù
 ka já íké.

Grammatical contrast

àákòn á **dēp** òfṛṇ.

Completive aspect

Basic tones on the verbs used to illustrate grammatical tone in Ibibio are H and L, thus: **dép** 'buy' and **wèt** 'write'.

$\overline{\text{[dyācī}} \quad \text{yá} \quad \text{'ká]}$
 M M H U 'the dust will blow away'

One possible alternative to this analysis is that the floating Hi tone simply upsteps everything to its right, i.e., the surface tone of *yá'ká* in (125) is simply the sequence Lo-Hi upstepped. However, if what Pike and Wistrand

Africanist linguists have their own preferred conventions for indicating upstep and downstep, which are different from the IPA-recommended symbols. Tonal downstep is indicated by Africanists using a superscript exclamation mark, as illustrated in Figure 6 to Figure 11. For upstep, an inverted exclamation mark is used; in some publications this is superscripted (see Figure 8), while in others it is subscripted (see Figures 6–7 and Figures 9–11). Because of this, we are proposing two different characters for upstep. Thus we are proposing to encode *three* characters (in the previous proposal we suggested encoding the upstep as one character): MODIFIER LETTER RAISED EXCLAMATION MARK, MODIFIER LETTER RAISED INVERTED EXCLAMATION MARK, and MODIFIER LETTER LOW INVERTED

EXCLAMATION MARK. Although the usage of the africanist upstep is rare, there is clear evidence that both forms have been used and will likely continue to be used in the future.

the utterance, downstep occurs. It is indicated by the symbol ! placed below each utterance, and the surface realizations are indicated above. The symbols ! and i indicate downstep and upstep, respectively.

Figure 6. MODIFIER LETTER RAISED EXCLAMATION MARK and MODIFIER LETTER LOW INVERTED EXCLAMATION MARK (Snider, 1993, p. 13)

I go on to explore the applicability of my total downstep treatment to two tonally well-documented languages which resemble Akan in having (at least) the three-way contrast [0 down]/[1 down]/[2 down] after a high tone, but which differ from Akan in also having a three-way contrast [-2 down]/[-1 down]/[0 down] after a low tone; Akan, of course, while it has the three-way contrast [HH][0 down][H[!]H][1 down][H[!]L][2 down] after [H], has only the two-way contrast [LH][-1 down][LL][0 down] after [L]. The first of these two languages is Dschang, which, like Akan, is a downstep language by any definition, and the second Ebrié, which, although it has many of the characteristics of a downstep language, appears on the surface to be a discrete level tone language with three tone levels.

I suggest that the tone systems of these languages differ from that of Akan basically in that they do not have the tonal segment structure condition which in Akan disallows the [+high, +stepping] segment h, and that their [-2 down] is analysable as LhH [L_iH] (i = upstep) just

Figure 7. MODIFIER LETTER RAISED EXCLAMATION MARK and MODIFIER LETTER LOW INVERTED EXCLAMATION MARK (Snider, 1993, p. 187)

Pitch lowering can be contrastive (and is then termed downstep), as in Kenyang (Mamfe Bantu: Cameroon), where the site of pitch lowering is notated with !.

(28) é'béy 'mé'mwét "it hurts me"

Upstep (pitch raising) also exists. In Kimatuumbi (Bantu: Tanzania), adjacent H tones are separated by upstep (notated with i).

(29) baatj'ilyá 'kǵ'indyé "they ate the birds"

Figure 8. MODIFIER LETTER RAISED EXCLAMATION MARK and MODIFIER LETTER RAISED INVERTED EXCLAMATION MARK (Odden, 1995, p. 452)

7.	[á + grò]	+ 'bwè _i	→ á'grò 'bwè°	HLL°	'in-law's word'
8.	[á + grò]	+ yí	→ á'grò _i yí	HLH	'in-law's thing'
9.	[á + m-myé _i]	+ 'bì	→ m'nyé _i 'bí _i	HMHL	'girls' drum'

Figure 9. MODIFIER LETTER RAISED EXCLAMATION MARK and MODIFIER LETTER LOW INVERTED EXCLAMATION MARK (Steward, 1993, p. 231)

17.	/àpà	á + ñdzwì/	→	[àpà ñ'dzwì]	<i>bag of leopard</i>
18.	/àpà	á + ñkuòʔ'/	→	[àpà ñ'kuòʔ°]	<i>bag of rooster</i>
19.	/àpà	á + m̀bhú`/	→	[àpà'á m̀bhú]	<i>bag of dog</i>
20.	/àpà	á + ñtsón/	→	[àpà'á ñtsón]	<i>bag of thief</i>
21.	/lèsòŋ'	é + ñdzwì/	→	[lèsòŋ ñ'dzwì]	<i>tooth of leopard</i>
22.	/lèsòŋ'	é + ñkuòʔ'/	→	[lèsòŋ ñ'kuòʔ°]	<i>tooth of rooster</i>
23.	/lèsòŋ'	é + m̀bhú`/	→	[lèsòŋ'íj m̀bhú]	<i>tooth of dog</i>
24.	/lèsòŋ'	é + ñtsón/	→	[lèsòŋ'íj ñtsón]	<i>tooth of thief</i>
25.	/àpú`	á + ñdzwì/	→	[à'pú ñdzwì]	<i>arm of leopard</i>
26.	/àpú`	á + ñkuòʔ'/	→	[à'pú ñkuòʔ°]	<i>arm of rooster</i>
27.	/àpú`	á + m̀bhú`/	→	[à'pú m̀bhú]	<i>arm of dog</i>
28.	/àpú`	á + ñtsón/	→	[à'pú ñ'tsón]	<i>arm of thief</i>
29.	/lètón	é + ñdzwì/	→	[lètón ñdzwì]	<i>feather of leopard</i>

Figure 10. MODIFIER LETTER RAISED EXCLAMATION MARK (Pulleyblank, 1986, p. 43)

<i>bálá</i> 'the balaphone'	<i>bálá dôn</i> 'it's a balaphone'	<i>bálá té</i> 'it's not a balaphone'
	<i>bálá dòn</i> 'it's the balaphone'	<i>bálá'té</i> 'it's not the balaphone'
<i>bàlá</i> 'the porcupine'	<i>bàlá dôn</i> 'it's a porcupine'	<i>bàlá té</i> 'it's not a porcupine'
	<i>bàlá dòn</i> 'it's the porcupine'	<i>bàlá'té</i> 'it's not the porcupine'

Figure 11. MODIFIER LETTER RAISED EXCLAMATION MARK (Heine, 2000, p. 154)

E.2 Latin Extended

LATIN CAPITAL LETTER ALPHA is a phonetic symbol in the Americanist tradition for a voiceless, low central vowel (see Figure 12).

LESSON TWENTY-EIGHT

Voiceless Vowels, Laryngealization

	Front		Central		Back	
	U.	R.	U.	R.	U.	R.
High	I	Ü				U
Lower-high			ɨ			
Mid	E	ø				o
Lower-mid						
Low	æ	œ				ɔ
Lower-low			ɑ			

Table 28.1: Some Voiceless Vowels

Figure 12. LATIN CAPITAL LETTER ALPHA (Smalley, 1989 p. 392).

Although Pike (1947) and Floyd (1981) do not illustrate the use of this symbol, both make general reference to the use of capital letters for transcribing voiceless vocoids:

"Voiceless vocoids may be written with capital letters, or letters extra-large in size, such as 'A' and 'O'." (Pike 1947, p. 5)

"Symbolization: VI. vocoids are symbolized by capital letters: [A I O E ...] or by large letters: [ɿ ʌ ɔ ...]." (Floyd 1981, p. 37).

This character is also used orthographically in the Fe'efe'e language of Cameroon. Note that LATIN CAPITAL LETTER A is also used in this orthography, so it cannot be considered a glyph variant of LATIN CAPITAL LETTER A.

3- Wen -- lā mā ndāh mbāa nāh mfhū ko.
 4- Ǻ lāh mbāa mfhū ko ze'e ndā' mfhū ---
 5- Ō lāh kwe'le' ndā' no' --- tū nāh ndāō mbāa
 mbā le í?

Siesi 20

Mfa'
 Ǻ nkwe yōh wā' lō ntēn thū
 Nhā nku'nī nā zēn mfa';
 Yāā bá nqā' ngwe' nhā thū.
 Nā nkwe zē' wā' ntām lā',
 Ǻ pūnok bā ma zhwezi
 Mfā' nkwe wū ma ca'si



Figure 13. LATIN CAPITAL LETTER ALPHA (Tcheulahie, 1984 p. 50) [Fe'eFe'e language]

LATIN CAPITAL LETTER M WITH HOOK is used in phonetic transcription by some in the Americanist tradition for transcribing a voiceless labiodental nasal stop.

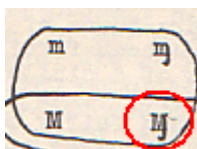


Figure 14. LATIN CAPITAL LETTER M WITH HOOK (Pike, 1976, p.70)

Definition: a sound in which the air passes through the nose but not the mouth.

	Bilabial	Labiodental	Alveolar	Alveo-palatal	Velar	
vl.	M	M̥	N	Ñ	Ŋ	Nasal wela
vd.	m	m̥	n	ñ	ŋ	
art:	lips	l. lip	t.tip	t.blade	t.back	

Figure 15. LATIN CAPITAL LETTER M WITH HOOK (Floyd, 1981, p.31)

LATIN LETTER TRESILLO and LATIN LETTER CUATRILLO were used by Jesuit missionaries in the XVth century to transcribe certain sounds in Mayan languages of Guatemala that do not occur in Spanish. (It is unclear whether the Jesuit missionaries were the inventors of these characters or if they had prior use elsewhere.) In addition to older linguistic descriptions by the Jesuits, these character are also found in recent Mayanist publications when citing data from Jesuit sources (see also: <http://scripts.sil.org/RecentCuatrilloUse>).

Besides the above, there are five sounds occurring in the Cakchiquel, Quiche and Tzutuhil, for which five special characters were invented, or rather adopted, by the early missionary Francisco de la Parra, who died in Guatemala, in 1560. They are the following :—

ɸ ɸ^h ɸ̥ ɸ̥̥ ɸ̥̥̥

Figure 16. LATIN LETTER TRESILLO and LATIN LETTER CUATRILLO (Brinton, 1885).

missionary priests of the era. They were the following:
 ɸ̥̥̥ tresillo, an old form of the number three reversed; it represented /q'/, a glottalized post-velar or uvular stop.
 ɸ̥̥̥̥ cuatrillo, an old form of the number four; it was for /k'/, a glottalized velar stop.
 ɸ̥̥̥̥̥ cuatrillo con coma, was for /ç'/, a glottalized alveolar affricate.
 ɸ̥̥̥̥̥̥̥ a combination of cuatrillo and h, was for /ç'/, a glottalized alveopalatal affricate.

In actual practice scribes varied widely in their use of these symbols. For example,

Figure 17. LATIN LETTER TRESILLO and LATIN LETTER CUATRILLO (Campbell, 1977, p. 121).



As can be seen in Figure 17, there may be additional characters that were used by the Jesuit linguists that will need to be added to the UCS. The need for the two proposed here is clear, however.

The IPA council recently approved the adoption of an IPA symbol for the labiodental flap. They called this a “right hook v.” Since LATIN SMALL LETTER V WITH HOOK already exists in Unicode (U+028B) and is also a distinct IPA character, we are proposing the name: LATIN SMALL LETTER V WITH RIGHT HOOK. This character has seen limited usage in publications since the sound it is used to represent is found in only a limited number of languages. In reference to Figure 18, the IPA Council suggested that “the design has a clearer hook, like that which appears in the alveolar flap symbol. The end of the hook should be pointing at least horizontally, if not actually downwards. This should help to make the symbol visually more distinct, even in handwritten notes” (Katerina Nicolaidis, Secretary of the International Phonetic Association, personal communication). Therefore the representative glyph used in this proposal (page 3) is slightly different than what is shown here and has been informally approved by John Esling of the IPA.

(9)  hooktop v

An additional mechanism is necessary to indicate the bilabial articulation. The ‘advanced’ diacritic [̱] can be used to modify consonant place of articulation (International Phonetic Association 1999: 16), so the bilabial flap would be represented as [ɸ] or [ɸ̱].

Figure 18. LATIN CAPITAL LETTER V WITH RIGHT HOOK (Olson, 1999, p. 107)

/ The languages of the Mangbetu-Aswa group as well as several other languages, namely Efe, Lese and Mvuba, have in their phonemic inventory a consonant  which I shall define from an articulatory point of view as a labial fricative implosive.³ It is uttered with a strong implosion, the lower lip being briefly pulled back in the mouth. From a diachronic point of view, it is difficult to know where this rather uncommon phoneme comes from. Yet comparative evidence seems to indicate that it is the voiced labio-dental /v/ which became implosive, thus *v > . Consider the following data:


Mangbetu	 áví	tail	táví	Avokaya
Makere			áví	Logo
Mamvu			sáví	Kaliko
Lombi				

Figure 19. LATIN CAPITAL LETTER V WITH RIGHT HOOK (Demolin, 1988, p. 68)

LATIN CAPITAL LETTER W WITH HOOK and LATIN SMALL LETTER W WITH HOOK are used in the orthographies of certain languages spoken in Burkina Faso: they are in current use in the orthography of the Puguli language, and the language committee for the Lobiri language also has plans to use this character in their orthography. The orthography guide for Lobiri is in the process of being finalized. These languages have a rare contrast between egressive and ingressive labial semivowels (“w”); hence, these characters are used in these orthographies contrastively with “W” and “w”.

úo si ã buero hũ binu-binure

Figure 18. LATIN CAPITAL LETTER W WITH HOOK (SIL, 2000, cover) [Puguli language]

¹¹Hà **w**emà naà ɪɛ, bà lùle ɪa dùo lacolió re a
Davidù thepàmv ñ ɪɛ. We hũ wẽ puuthié, a
Kirisii. Càlá hàlaá nɪ nã à nɪ ɪa zùmì v ha

Figure 19. LATIN SMALL LETTER W WITH HOOK (ANTBA, 2004, p. 2) [Puguli language]

F. References

- Association Nationale pour la Traduction de la Bible et pour l'Alphabétisation. 2004. *A Zèèzi l'òla* (La naissance de Jésus (Luc 2:1-20) en langue Pougouli). Ouagadougou 01, Burkina Faso: Association Nationale pour la Traduction de la Bible et pour l'Alphabétisation.
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