Universal Multiple-Octet Coded Character Set

International Organization for Standardization

Organisation Internationale de Normalisation

Международная организация по стандартизации

Doc Type: **Working Group Document**
Title: **Proposal for encoding the Afáka script in the SMP of the UCS**
Source: **UC Berkeley Script Encoding Initiative (Universal Scripts Project)**
Author: **Michael Everson**
Status: **Liaison Contribution**
Action: **For consideration by JTC1/SC2/WG2 and UTC**
Date: **2011-09-09**

1. Introduction. The Afáka script was devised by Afáka Atumisi in 1908 to write Ndyuka, an English creole spoken by 15,500 in Surinam and 6,000 in French Guiana (according to the Ethnologue). The number of current users seems to have been about twenty users at the lowest point but has been increasing due to activities of the Sabanapeti Foundation which supports the use of the script.

Afáka is a syllabary though at present it does not represent the phonemic inventory of Ndyuka perfectly. Syllable-final /m/ and /n/ and vowel nasalization are unmarked (ᴺ and ᴹ could represent *ko*, *kõ*, *kon* and *e*, *ẽ*, *en* respectively), and voiced stops and prenasalized stops are written with the same character. Long vowels, on the other hand, are sometimes written by adding a vowel letter (ᴺ⃝ *koo*). Some characters indicate more than one sound: ᴂ BA was used in the original version of the script for *ba* and *pa*. (Recently a new ᴂ PA was innovated on the basis of the original character, and further study is ongoing about other additions to the repertoire.) The script appears to be unrelated to any other script, its glyphs having been developed on the principle of the acrophonic rebus.

ʊ	GI	*gi* 'give' (two hands)
ʊɔ	WE	*wi* 'we' (two hands)
⋃	MI	*mi* 'me' (glyph reversed from YU)
⋂	YU	*yu* 'you' (glyph reversed from MI)
ᴺ	KO	*kom* 'come' (glyph reversed from GO)
ᴺ	GO	*go* 'go' (glyph reversed from KO)
Ж	TU	*tu* 'two' (two strokes)
Ш	FO	*fo* 'four'(four strokes)
+	NE	*nem* 'name'(a cross used in signing one's name)
◉	BE	*a de anga bee* 'she has belly; she's pregnant' (the dot is a foetus)
Ж	U	*uku* 'pair of hooks' (character used for both *u* and *ku*)
Ƴ	KA	*kaka* 'faeces'
Ρ	PI	*pisi* 'urine'

One may observe a similarity between Afáka and Latin letters ᴀ *a*, ᴏ *o*, ᴹ *e* (from '*em*'), though this may be accidental.

2. Processing. Afáka is written from left to right horizontally. Manuscript texts usually have U+0020 SPACE between words, and sentences are ended with a long vertical bar, though this sometimes also functions as a semi-colon as well as a full stop; Kahn 1931 identified it as a "period". Linebreaking for

all the Afáka syllables is the same as for Vai syllables. Linebreaks should not occur before the AFAKA FULL STOP. As far as can be seen the AFAKA SYMBOL EXCLAMATION functions just like an Afáka syllable. The AFAKA SYMBOL FOR HALLEYS COMET acts like any dingbat.

3. Glyphs. A certain amount of variation in shape is found in the manuscripts; the font used in this proposal was developed by Jason Glavy on the basis of these. No ligation or other shaping behaviour is found in Afáka. In handwritten manuscripts some glyphs appear in different orientations; for example, U+16CB0 ʕ SA is sometimes written with the circle on the bottom rather than the top.

4. Sorting. Three sorting orders are known. Two of these are very similar; the third is ordered according to the value of Latin transliterations. The order of the characters in the code chart reflects the first of these orders, which is "traditional".

℧ *WE* < ⅂ *SO* < ℘ *PU* < ⊞ *FO* < Ж *TU* < Ӽ *LI* < ℘ *FE* <
℘ *DYO* < Þ *NO* < ↻ *PO* < ⊬ *PE* < ℘ *DA* < △ *BI* < ⍉ *BO* < ⋔ *FA* < �勿 *DE* <
Ⴖ *KO* < Ƈ *KWA* < ⍐ *GO* < ℧ *GI* < ⊦ *I* < ⍀ *TO* < θ *LO* < ℧ *GE* < ⊢ *LA* < ⊬ *PI* < ✛ *NE* <
ⵠ *WA* < ⍰ *TYA* < ○ *O* < ↻ *DI* < ⍺ *A* < ჼ *TI* < ℅ *YA* < ⍾ *FI* < ⋔ *E* < ⅂ *NA* < ℮ *NYA* <
⍐ *MO* < Ƀ *KE* < Ӿ *U* < ⍀ *TA* < ⏚ *KI* < ℙ *NI* < ℕ *SI* < ⋔ *YU* < ∪ *MI* <
⊟ *MA* < ℩ *SA* < ℘ *GA* < ⋔ *DO* < ⏚ *TE* < ↻ *BA* < ↻ *PA* < ℘ *KA* < ℘ *BE* < ℘ *YE*

The second order, attributed to Afáka, moves a few characters to the front of the sequence:

⍺ *A* < ⍐ *MO* < Ƀ *KE* < Ӿ *U* < ⍀ *TA* < ⏚ *KI* < ℙ *NI* < ℕ *SI* < ⋔ *YU* < ∪ *MI* <
℧ *WE* < ⅂ *SO* < ℘ *PU* < ⊞ *FO* < Ж *TU* < Ӽ *LI* < ℘ *FE* <
℘ *DYO* < Þ *NO* < ↻ *PO* < ⊬ *PE* < ℘ *DA* < △ *BI* < ⍉ *BO* < ⋔ *FA* < �勿 *DE* <
Ⴖ *KO* < Ƈ *KWA* < ⍐ *GO* < ℧ *GI* < ⊦ *I* < ⍀ *TO* < θ *LO* < ℧ *GE* < ⊢ *LA* < ⊬ *PI* < ✛ *NE* <
ⵠ *WA* < ⍰ *TYA* < ○ *O* < ↻ *DI* < ჼ *TI* < ℅ *YA* < ⍾ *FI* < ⋔ *E* < ⅂ *NA* < ℮ *NYA* <
⊟ *MA* < ℩ *SA* < ℘ *GA* < ⋔ *DO* < ⏚ *TE* < ↻ *BA* < ↻ *PA* < ℘ *KA* < ℘ *BE* < ℘ *YE*

Both orders seems to reflect the origins of some of the characters, which are given in the order in pairs:

⊞ *FO* 'four' … Ж *TU* 'two'
Ⴖ *KO* 'come' … Ƈ *KWA* … ⍐ *GO* 'go'
○ *O* … ↻ *DI* odi 'hello'
⍺ *A* … ჼ *TI* ati 'heart'

Both orders share a phrase at the end of the sequence:

⊟℩ ℘⋔ ⏚ ↻℘ ℘ ℘ MASA GADO TE BAKA BE YE 'Lord God, when the black/white man heard'

(Note that in the Latin orthography for Ndyuka, the text would read *Masaa Gadu te baaka/bakaa be ye* and that ↻℘ BAKA is ambiguous because *baaka* means 'black person' and *bakaa* means 'white person'.) The characters fronted in the second order also make a phrase:

⍺ ⍐Ƀ Ӿ ⍀⏚ *A moke un taki* 'it gives us speech'

André R. M. Pakosie, the *edebukuman* or chief bookman of the Ndyuka, says that he prefers the first order.

5. Character names. The names used for the characters here are based on those given in Dubelaar and Pakosie 1999.

6. Numerals. European digits are used.

7. Punctuation. Three punctuation characters for Afáka have been tentatively identified: a long vertical line | (the AFAKA FULL STOP), a vertical line of rings ▮ (the AFAKA SYMBOL EXCLAMATION used to represent the exclamation *O!*), and a representation of a comet, which is a dingbat used in the primary source texts about the history of the script. It is said that the script was devised in 1908 but that the appearance of Halley's Comet in 1910 was a sign for Afáka Atumisi to propagate the script to others. Since U+2604 ☄ COMET is a generic character used in astronomy and astrology and since those users would not likely accept the Afáka glyph for their purposes, it is proposed to encode the Afáka dingbat as U+16CBD ☄⃥ AFAKA SYMBOL FOR HALLEYS COMET.

8. Unicode Character Properties

```
16C80;AFAKA LETTER WI;Lo;0;L;;;;;N;;;;;
16C81;AFAKA LETTER SO;Lo;0;L;;;;;N;;;;;
16C82;AFAKA LETTER PU;Lo;0;L;;;;;N;;;;;
16C83;AFAKA LETTER FO;Lo;0;L;;;;;N;;;;;
16C84;AFAKA LETTER TU;Lo;0;L;;;;;N;;;;;
16C85;AFAKA LETTER LI;Lo;0;L;;;;;N;;;;;
16C86;AFAKA LETTER FE;Lo;0;L;;;;;N;;;;;
16C87;AFAKA LETTER DYO;Lo;0;L;;;;;N;;;;;
16C88;AFAKA LETTER NO;Lo;0;L;;;;;N;;;;;
16C89;AFAKA LETTER PO;Lo;0;L;;;;;N;;;;;
16C8A;AFAKA LETTER PE;Lo;0;L;;;;;N;;;;;
16C8B;AFAKA LETTER DA;Lo;0;L;;;;;N;;;;;
16C8C;AFAKA LETTER BI;Lo;0;L;;;;;N;;;;;
16C8D;AFAKA LETTER BO;Lo;0;L;;;;;N;;;;;
16C8E;AFAKA LETTER FA;Lo;0;L;;;;;N;;;;;
16C8F;AFAKA LETTER DE;Lo;0;L;;;;;N;;;;;
16C90;AFAKA LETTER KO;Lo;0;L;;;;;N;;;;;
16C91;AFAKA LETTER KWA;Lo;0;L;;;;;N;;;;;
16C92;AFAKA LETTER GO;Lo;0;L;;;;;N;;;;;
16C93;AFAKA LETTER GI;Lo;0;L;;;;;N;;;;;
16C94;AFAKA LETTER I;Lo;0;L;;;;;N;;;;;
16C95;AFAKA LETTER TO;Lo;0;L;;;;;N;;;;;
16C96;AFAKA LETTER LO;Lo;0;L;;;;;N;;;;;
16C97;AFAKA LETTER GE;Lo;0;L;;;;;N;;;;;
16C98;AFAKA LETTER LA;Lo;0;L;;;;;N;;;;;
16C99;AFAKA LETTER PI;Lo;0;L;;;;;N;;;;;
16C9A;AFAKA LETTER NE;Lo;0;L;;;;;N;;;;;
16C9B;AFAKA LETTER WA;Lo;0;L;;;;;N;;;;;
16C9C;AFAKA LETTER TYA;Lo;0;L;;;;;N;;;;;
16C9D;AFAKA LETTER O;Lo;0;L;;;;;N;;;;;
16C9E;AFAKA LETTER DI;Lo;0;L;;;;;N;;;;;
16C9F;AFAKA LETTER A;Lo;0;L;;;;;N;;;;;
16CA0;AFAKA LETTER TI;Lo;0;L;;;;;N;;;;;
16CA1;AFAKA LETTER YA;Lo;0;L;;;;;N;;;;;
16CA2;AFAKA LETTER FI;Lo;0;L;;;;;N;;;;;
16CA3;AFAKA LETTER E;Lo;0;L;;;;;N;;;;;
16CA4;AFAKA LETTER NA;Lo;0;L;;;;;N;;;;;
16CA5;AFAKA LETTER NYA;Lo;0;L;;;;;N;;;;;
16CA6;AFAKA LETTER MO;Lo;0;L;;;;;N;;;;;
16CA7;AFAKA LETTER KE;Lo;0;L;;;;;N;;;;;
16CA8;AFAKA LETTER U;Lo;0;L;;;;;N;;;;;
16CA9;AFAKA LETTER TA;Lo;0;L;;;;;N;;;;;
16CAA;AFAKA LETTER KI;Lo;0;L;;;;;N;;;;;
16CAB;AFAKA LETTER NI;Lo;0;L;;;;;N;;;;;
16CAC;AFAKA LETTER SI;Lo;0;L;;;;;N;;;;;
16CAD;AFAKA LETTER YU;Lo;0;L;;;;;N;;;;;
16CAE;AFAKA LETTER MI;Lo;0;L;;;;;N;;;;;
16CAF;AFAKA LETTER MA;Lo;0;L;;;;;N;;;;;
16CB0;AFAKA LETTER SA;Lo;0;L;;;;;N;;;;;
16CB1;AFAKA LETTER GA;Lo;0;L;;;;;N;;;;;
16CB2;AFAKA LETTER DO;Lo;0;L;;;;;N;;;;;
16CB3;AFAKA LETTER TE;Lo;0;L;;;;;N;;;;;
16CB4;AFAKA LETTER BA;Lo;0;L;;;;;N;;;;;
16CB5;AFAKA LETTER KA;Lo;0;L;;;;;N;;;;;
16CB6;AFAKA LETTER BE;Lo;0;L;;;;;N;;;;;
```

```
16CB7;AFAKA LETTER YE;Lo;0;L;;;;;N;;;;;
16CB8;AFAKA LETTER PA;Lo;0;L;;;;;N;;;;;
16CBD;AFAKA SYMBOL FOR HALLEYS COMET;So;0;ON;;;;;N;;;;;
16CBE;AFAKA SYMBOL EXCLAMATION;So;0;L;;;;;N;;;;;
16CBF;AFAKA FULL STOP;Po;0;L;;;;;N;;;;;
```

9. Bibliography

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	16C8	16C9	16CA	16CB
0	ௐ 16C80	௴ 16C90	8 16CA0	௸ 16CB0
1	௪ 16C81	௬ 16C91	௵ 16CA1	௸ 16CB1
2	௳ 16C82	௲ 16C92	௸ 16CA2	௱ 16CB2
3	௱ 16C83	௳ 16C93	M 16CA3	௶ 16CB3
4	௷ 16C84	௴ 16C94	௷ 16CA4	௸ 16CB4
5	௽ 16C85	௹ 16C95	௸ 16CA5	௸ 16CB5
6	௸ 16C86	௸ 16C96	௽ 16CA6	௸ 16CB6
7	௸ 16C87	௺ 16C97	௸ 16CA7	௸ 16CB7
8	þ 16C88	├ 16C98	௸ 16CA8	௸ 16CB8
9	௸ 16C89	௼ 16C99	௦ 16CA9	
A	௸ 16C8A	+ 16C9A	௸ 16CAA	
B	௸ 16C8B	௹ 16C9B	௸ 16CAB	
C	△ 16C8C	௸ 16C9C	௸ 16CAC	
D	௸ 16C8D	O 16C9D	↑ 16CAD	☀ 16CBD
E	௸ 16C8E	௸ 16C9E	௸ 16CAE	௸ 16CBE
F	௸ 16C8F	α 16C9F	௸ 16CAF	∣ 16CBF

Syllables

16C80	ꂀ	AFAKA LETTER WE
		= wi
16C81	ꂁ	AFAKA LETTER SO
		= su
16C82	ꂂ	AFAKA LETTER PU
16C83	ꂃ	AFAKA LETTER FO
		= fu
16C84	ꂄ	AFAKA LETTER TU
16C85	ꂅ	AFAKA LETTER LE
		= li
16C86	ꂆ	AFAKA LETTER FE
16C87	ꂇ	AFAKA LETTER DYO
		= dyu
16C88	ꂈ	AFAKA LETTER NO
		= nu
16C89	ꂉ	AFAKA LETTER PO
16C8A	ꂊ	AFAKA LETTER PE
16C8B	ꂋ	AFAKA LETTER DA
16C8C	ꂌ	AFAKA LETTER BI
16C8D	ꂍ	AFAKA LETTER BO
		= bu
16C8E	ꂎ	AFAKA LETTER FA
16C8F	ꂏ	AFAKA LETTER DE
16C90	ꂐ	AFAKA LETTER KO
		= ku
16C91	ꂑ	AFAKA LETTER KWA
16C92	ꂒ	AFAKA LETTER GO
		= gu
16C93	ꂓ	AFAKA LETTER GI
16C94	ꂔ	AFAKA LETTER I
16C95	ꂕ	AFAKA LETTER TO
16C96	ꂖ	AFAKA LETTER LO
		= lu
16C97	ꂗ	AFAKA LETTER GE
16C98	ꂘ	AFAKA LETTER LA
16C99	ꂙ	AFAKA LETTER PI
16C9A	ꂚ	AFAKA LETTER NE
16C9B	ꂛ	AFAKA LETTER WA
16C9C	ꂜ	AFAKA LETTER TYA
16C9D	ꂝ	AFAKA LETTER O
16C9E	ꂞ	AFAKA LETTER DI
16C9F	ꂟ	AFAKA LETTER A
16CA0	ꂠ	AFAKA LETTER TI
16CA1	ꂡ	AFAKA LETTER YA
16CA2	ꂢ	AFAKA LETTER FI
16CA3	ꂣ	AFAKA LETTER E
16CA4	ꂤ	AFAKA LETTER NA
16CA5	ꂥ	AFAKA LETTER NYA
16CA6	ꂦ	AFAKA LETTER MO
		= mu
16CA7	ꂧ	AFAKA LETTER KE
16CA8	ꂨ	AFAKA LETTER U
		= ku
16CA9	ꂩ	AFAKA LETTER TA
16CAA	ꂪ	AFAKA LETTER KI
16CAB	ꂫ	AFAKA LETTER NI
16CAC	ꂬ	AFAKA LETTER SE
		= si
16CAD	ꂭ	AFAKA LETTER YU
16CAE	ꂮ	AFAKA LETTER ME
		= mi
16CAF	ꂯ	AFAKA LETTER MA
16CB0	ꂰ	AFAKA LETTER SA
16CB1	ꂱ	AFAKA LETTER GA
16CB2	ꂲ	AFAKA LETTER DO
		= du

16CB3	ꂳ	AFAKA LETTER TE
16CB4	ꂴ	AFAKA LETTER BA
		= pa
16CB5	ꂵ	AFAKA LETTER KA
16CB6	ꂶ	AFAKA LETTER BE
16CB7	ꂷ	AFAKA LETTER YE
16CB8	ꂸ	AFAKA LETTER PA
		• derived from ba

Other signs

16CBD	☄	AFAKA SYMBOL FOR HALLEYS COMET
16CBE	❘	AFAKA SYMBOL EXCLAMATION
16CBF	❘	AFAKA FULL STOP

11. Figures.
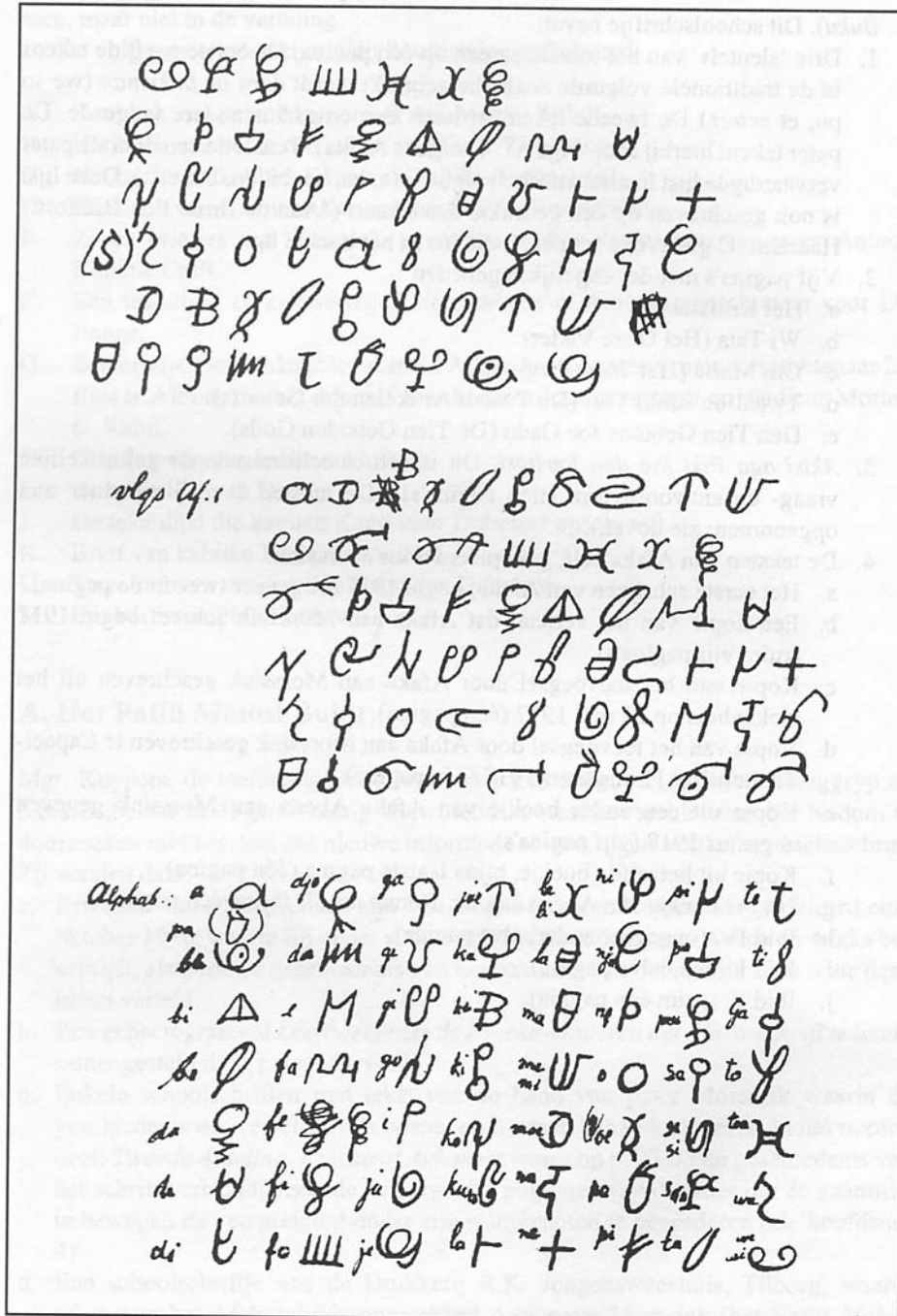
Figuur 16: De tekenlijsten in het Patili Molosi Buku

Figure 1. Three alphabetical orders for the Afáka script.

Figure 2. A letter written in 1917. In the seventh line the AFAKA SYMBOL EXCLAMATION can be seen.
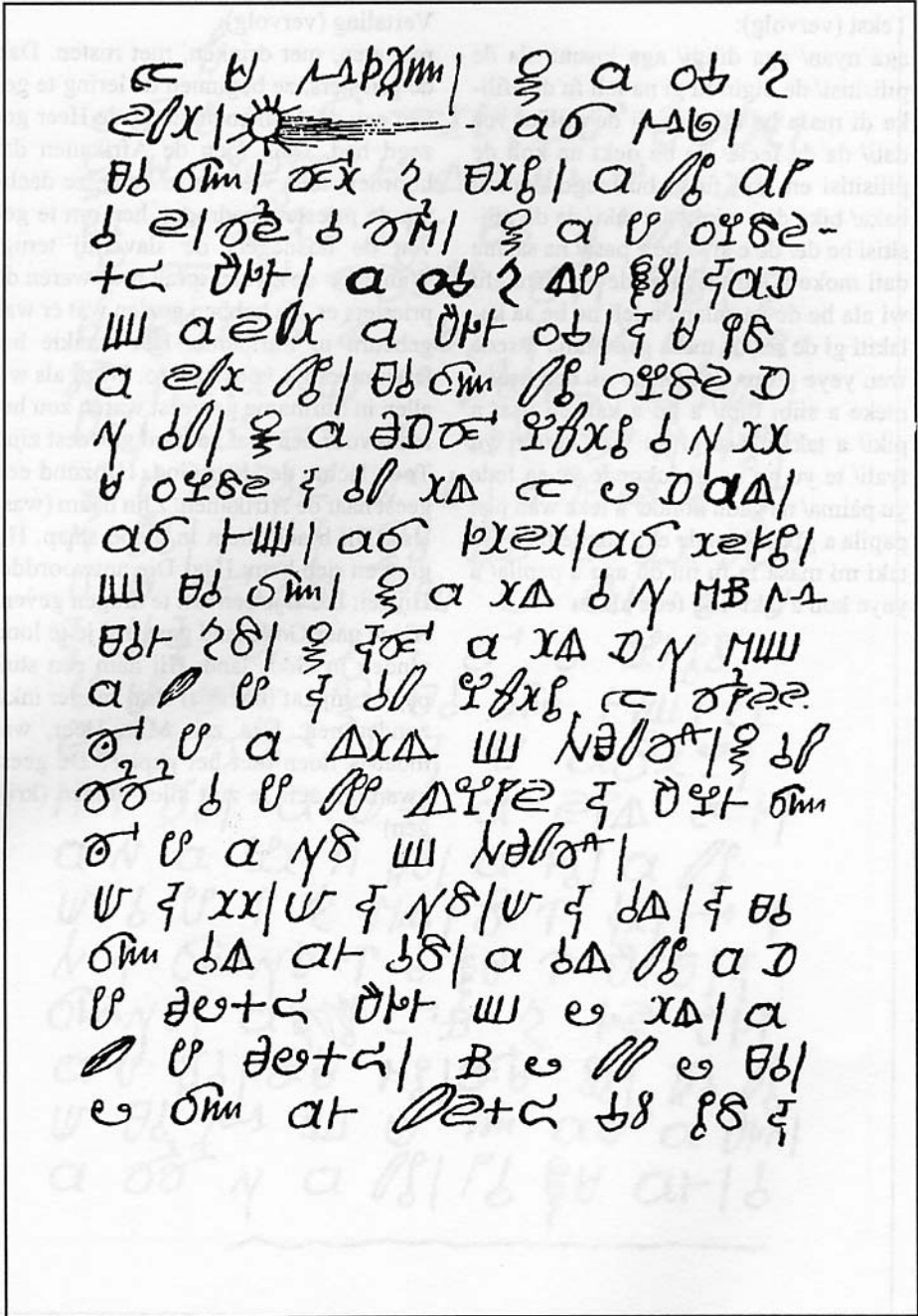
Figure 3. Part of a history of the development of the Afáka script,
showing in the second line the AFAKA SYMBOL FOR HALLEYS COMET. The text reads:

da a opo wa(n) sitali. ✳═ *a(n)ga faya.*
Then he made appear a star. ✳═ with fire.
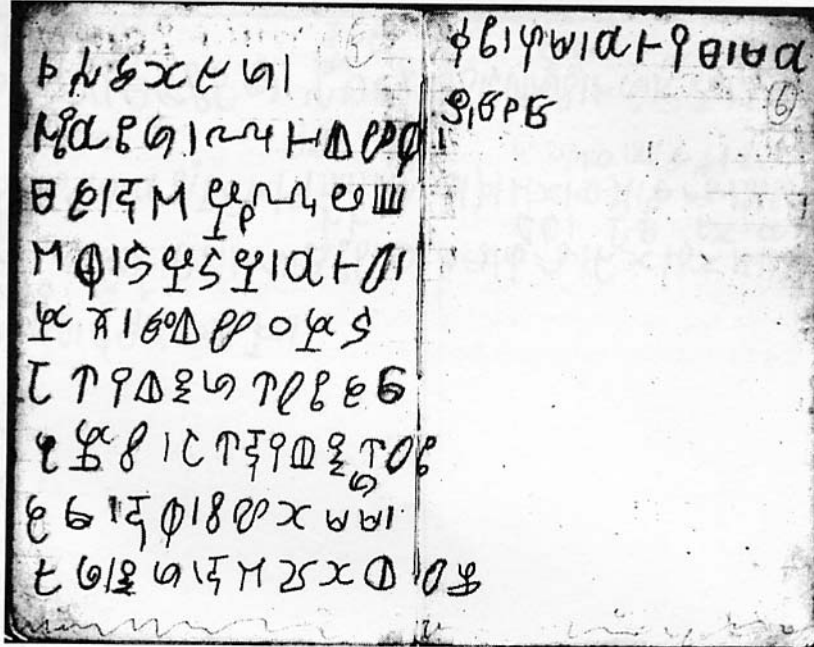
Tekst 5 van het *Alufaisi Buku*: enkele spreekwoorden

Tekst, linker pagina:
nongo toli disi
pikin akisi/ fala bigi bon/ manya/ na a
kai fawe fu en bon/ waka waka/ alata/
suku/ toobi gi osu-wan te yu sabi dansi
yu taki tolon suti/ te yu na sabi dansi yu
taki tolon/ na bun/ tigili dede/ diya/ dansi
na en gelebi tapu

Vertaling:
Dit zijn spreekwoorden.
Kleine bijl velt grote boom. (Een) manja
(vrucht) valt niet ver weg van zijn boom.
Zwervende ratten zoeken (veroorzaken)
moeilijkheden voor thuisblijvende (rat-
ten die hun schuilplaats verlaten vluchten
bij gevaar naar ratten die in hun schuil-
plaats gebleven zijn en brengen die daar-
door in moeilijkheden). Als je kunt dan-
sen zeg je (dat de) trom (de muziek) is
goed. Als je niet kunt dansen zeg je (dat
de) trom niet goed (is). Tijger dood (als
de tijger dood is) hert danst op zijn graf.

Tekst (rechter pagina):
tyaki/ konde/ alasama/ de aga/ baiba

Vertaling:
In dyaki land zijn alle mensen met baar-
den (draagt iedereen een baard). (dyaki
is een vissoort)

Figure 4. A text describing some proverbs.

A. Administrative

1. Title
Proposal for encoding the Afáka script in the SMP of the UCS
2. Requester's name
UC Berkeley Script Encoding Initiative (Universal Scripts Project)
3. Requester type (Member body/Liaison/Individual contribution)
Liaison contribution.
4. Submission date
2011-09-09
5. Requester's reference (if applicable)
6. Choose one of the following:
6a. This is a complete proposal
No.
6b. More information will be provided later
Yes.

B. Technical – General

1. Choose one of the following:
1a. This proposal is for a new script (set of characters)
Yes.
1b. Proposed name of script
Afáka.
1c. The proposal is for addition of character(s) to an existing block
No.
1d. Name of the existing block
2. Number of characters in proposal
60.
3. Proposed category (A-Contemporary; 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)
Category A.
4a. Is a repertoire including character names provided?
Yes.
4b. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?
Yes.
4c. Are the character shapes attached in a legible form suitable for review?
Yes.
5a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?
Jason Glavy and Michael Everson.
5b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.).
Jason Glavy and Michael Everson.
6a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?
Yes.
6b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?
Yes.
7. 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.
8. 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 UAX #44 http://www.unicode.org/reports/tr44/ and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.
See above.

C. Technical – Justification

1. Has this proposal for addition of character(s) been submitted before? If YES, explain.
Yes, N3972, L2/10-476.
2a. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?
Yes.
2b. If YES, with whom?
André R. M. Pakosie.
2c. If YES, available relevant documents
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? Reference:
See above.

4a. The context of use for the proposed characters (type of use; common or rare)

To write the Ndyuka language.

4b. Reference

5a. Are the proposed characters in current use by the user community?

Yes.

5b. If YES, where? Reference:

Surinam and the diaspora (Netherlands)

6a. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?

No.

6b. If YES, is a rationale provided?

6c. If YES, reference

7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?

Yes.

8a. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?

No.

8b. If YES, is a rationale for its inclusion provided?

8c. If YES, reference

9a. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?

No.

9b. If YES, is a rationale for its inclusion provided?

9c. If YES, reference

10a. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?

Not really. Some superficial similarities are pointed out at the end of §1 above.

10b. If YES, is a rationale for its inclusion provided?

10c. If YES, reference

11a. Does the proposal include use of combining characters and/or use of composite sequences?

No.

11b. If YES, is a rationale for such use provided?

11c. If YES, reference

11d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?

No.

11e. If YES, reference

12a. Does the proposal contain characters with any special properties such as control function or similar semantics?

No.

12b. If YES, describe in detail (include attachment if necessary)

13a. Does the proposal contain any Ideographic compatibility character(s)?

No.

13b. If YES, is the equivalent corresponding unified ideographic character(s) identified? If YES, reference