

**ISO/IEC JTC 1/SC 2/WG 2  
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS  
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646<sup>1</sup>**

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 for Additional Latin Phonetic and Orthographic Characters
2. Requester's name: Lorna A. Priest
3. Requester type (Member body/Liaison/Individual contribution): Individual contribution
4. Submission date: 11 June 2004
5. Requester's reference (if applicable): \_\_\_\_\_
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: Combining Diacritical Marks, Phonetic Extensions, Latin Extended
2. Number of characters in proposal: 23
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): 3 (some combining marks)  
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.

<sup>1</sup> 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? If YES explain _____	<u>No</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.)? If YES, with whom? <u>linguists</u> If YES, available relevant documents: <u>Email correspondence. See also References.</u>	<u>Yes</u>
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? Reference: <u>See comments in Section E</u>	<u>Yes</u>
4. The context of use for the proposed characters (type of use; common or rare) Reference: <u>Phonetic symbols are in current use in linguistic journals and books; orthographic characters are used in literacy materials, liturgical books and general literature.</u>	<u>Common</u>
5. Are the proposed characters in current use by the user community? If YES, where? Reference: <u>See comments in Section E</u>	<u>Yes</u>
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP? If YES, is a rationale provided? If YES, reference: <u>If possible, should be kept with other related blocks in the BMP.</u>	<u>Preferably</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? If YES, is a rationale for its inclusion provided? If YES, reference: _____	<u>No</u>
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters? If YES, is a rationale for its inclusion provided? <u>Characters with stroke or bar might be construed as precomposed forms of sequences with combining overlay marks.</u> If YES, reference: <u>(Cf. §F.1 of L2/04-047.)</u>	<u>Yes</u>
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character? If YES, is a rationale for its inclusion provided? If YES, reference: _____	<u>No</u>
11. Does the proposal include use of combining characters and/or use of composite sequences? 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: _____	<u>No</u>
12. Does the proposal contain characters with any special properties such as control function or similar semantics? If YES, describe in detail (include attachment if necessary) _____	<u>No</u>
13. Does the proposal contain any Ideographic compatibility character(s)? If YES, is the equivalent corresponding unified ideographic character(s) identified? If YES, reference: _____	<u>No</u>

### D. Proposed Characters

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

**D.1. Proposed Characters**

	Xx0	xx1
0	◌̆̈	Ɓ
1	◌̇̈	Ɔ
2	◌̈̈	Λ
3	◌̆̇̈	ƶ
4	◌̇̇̈	Ʒ
5	◌̆̈̇	ƹ
6		ƺ
7	Ƶ	ƻ
8		Ƽ
9		ƽ
A		ƿ
B		ƻ
C		ƿ̣
D		ƿ̇
E		ƿ̈
F		ƿ̆

**D.1. Character Names**

- xx00 COMBINING MACRON-ACUTE
- xx01 COMBINING GRAVE-MACRON
- xx02 COMBINING MACRON-GRAVE
- xx03 COMBINING ACUTE-MACRON
- xx04 COMBINING GRAVE-ACUTE-GRAVE
- xx05 COMBINING ACUTE-GRAVE-ACUTE
- xx07 LATIN SMALL LETTER V WITH CURL
- xx10 LATIN CAPITAL LETTER B WITH STROKE
  - lowercase is 0180 ƃ
- xx11 LATIN CAPITAL LETTER U BAR
  - lowercase is 0289 ƹ
- xx12 LATIN CAPITAL LETTER TURNED V
  - lowercase is 028C ƺ
- xx13 LATIN SMALL LETTER J WITH STROKE
- xx14 LATIN CAPITAL LETTER J WITH STROKE
- xx15 LATIN SMALL LETTER Q WITH HOOK TAIL
- xx16 LATIN CAPITAL LETTER SMALL Q WITH HOOK TAIL
- xx17 LATIN SMALL LETTER Y WITH STROKE
- xx18 LATIN CAPITAL LETTER Y WITH STROKE
- xx19 MODIFIER LETTER CHINANTEC TONE MARK BACKSLASH
- xx1A MODIFIER LETTER CHINANTEC TONE MARK VERTICAL BAR
- xx1B MODIFIER LETTER CHINANTEC TONE MARK SLASH
- xx1C MODIFIER LETTER CHINANTEC TONE MARK DOT VERTICAL BAR
- xx1D MODIFIER LETTER CHINANTEC TONE MARK DOT SLASH
- xx1E MODIFIER LETTER CHINANTEC TONE MARK DOT BAR
- xx1F MODIFIER LETTER CHINANTEC TONE MARK LOWER RIGHT CORNER ANGLE

### D.3. Unicode Character Properties

xx00..xx05 should have a general category of Mn, and a canonical combining class of 230. Other properties should match those of similar characters, such as U+0300 COMBINING GRAVE ACCENT.

xx19..xx1F should have a general category of Lm. Other properties for these characters should match those of similar characters, such as U+02BE MODIFIER LETTER RIGHT HALF RING.

xx10..xx12, xx14, xx16, and xx18 should have a general category of Lu. Other properties for these characters should match those of similar characters, such as U+0041 LATIN CAPITAL LETTER A.

Other characters should have a general category of Ll. Other properties for these remaining characters should match those of similar characters, such as U+0061 LATIN SMALL LETTER A.

### E. Other Information

#### E.1 Combining Diacritical Marks

The characters COMBINING MACRON-ACUTE, COMBINING GRAVE-MACRON, COMBINING MACRON-GRAVE, COMBINING ACUTE-MACRON are phonetic symbols which represent contour tone.

COMBINING MACRON-ACUTE and COMBINING GRAVE-MACRON are attested in the IPA Handbook.

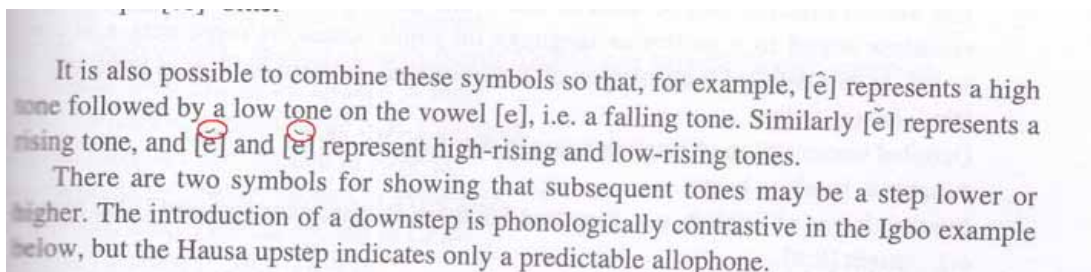


Figure 1. COMBINING MACRON-ACUTE and COMBINING GRAVE-MACRON (IPA, 1999, p. 23).

(96)	H	<i>bák</i>	'garden'
	M	<i>bā̄n</i>	'cow with drooping horns'
	L	<i>bàk</i>	'guess!'
	H̄L	<i>bâ̄n</i>	'servant'
	M̄L	<i>bw̄̄c</i>	'barren person'
	M̄H	<i>bā̂</i>	'arm'
	L̄H	<i>bŷc</i>	'cow with horns straight out'

Figure 2. COMBINING MACRON-ACUTE and COMBINING MACRON-GRAVE (Gilley, 1992, p. 51).

abbreviations			
V	vowel	σ	syllable
V	verb	o	node
v.i	intransitive verb	`	low tone
v.r	reflexive verb	-	mid tone
v.tr	transitive verb	˘	high tone
VOC	vocative	◌̂	low-mid tone
VRT	verb root	◌̃	low-high tone
VSX	verb suffix	◌̄	mid-high tone
1	first person	◌̅	high-mid tone
2	second person	◌̆	[ɪ]
3	third person	◌̇	[u]

Figure 3. COMBINING GRAVE-MACRON, COMBINING MACRON-ACUTE and COMBINING ACUTE-MACRON (Kutsch Lojenga, 1993, p. xii).

**Inzá àmbò nàpfo tūna mà.**  
 inzá àmbò ní -apfo tū -na mà  
 NEG dove RSM-open:NAR voice-3SG.LOG.POS even  
*Dove didn't even make a sound.*

**Tdítḁ idre adyifḁ-sisì kúbhingánga tó 'ḁ, ka nángò:**  
 tdítḁ idre adyifḁ-sisì kúbhingá-nga tó 'ḁ ka ní -angò  
 again ten sun -shadow at.night -NOM POS in 3SG RSM-crow:NAR  
*Again, at four o'clock in the morning, Cock crowed:*

Figure 4. COMBINING GRAVE-MACRON and COMBINING ACUTE-MACRON (Kutsch Lojenga, 1993, p. 408).

(103)	HH̄LH	átūḁ	'duck'
	HH̄LL	átē:ḁ	'goat'
	HH̄MM	álwē:ḁ	'crab'
	HLL	ácùḁ	'black mound termite'
	HH̄ML	ágāk:ḁ	'ravens'
	ML	ādū:l	'circular things'
	LMH	àbā:rḁ	'fencing grass'
	LH̄LL	àbū:rḁ	'reedbuck'
	LLL	àdūḁ	'large sieve'
	LH	nìbḁ:w	'white calves' (R)
	LL̄H	dìdū:k	'dark grey bulls'

Figure 5. COMBINING ACUTE-MACRON (Gilley, 1992, p. 53).



In addition to being used phonetically, COMBINING GRAVE-MACRON and COMBINING MACRON-GRAVE are also used orthographically in the Bette language of Nigeria.

16 Ujeso a kung ityang anyin bun de le: "Usu 'ingbebb ken a ma yi lè ùtiá angwu biwom bi mbu-e há kangg. 17 U fel gim ugim le: 'Mì yi lè 'ipi ashi mì ndor azi agi ye. Mi hà ba ndor āngi kung a? 18 Ashi mì be shi 'ì yi le mi tya abel agi anyin wa he itang, mî tye abel asuso angi a dyam kangg. Há nà mî be ndor azi agi puu. 19 Mi hà kung de 'uhwo-gi le, eng-heng, mi angwu liti li ngbebb, mi fel lè biwom gbamm abi mì be zī he aze gbamm angi à be lè he 'ushu. Ki fel ashi mì sho 'unyong, zī bizizi, ngwo bingwungwo, gor igor.'

Figure 6. COMBINING GRAVE-MACRON and COMBINING MACRON-GRAVE (IBS, 1982, p. 198).

COMBINING GRAVE-ACUTE-GRAVE and COMBINING ACUTE-GRAVE-ACUTE are phonetic symbols which represent contour tone.

(327)	<i>bàlóngó bǎkáé</i>	→	<i>bàlóngǎkáé</i>	'his book'
	<i>bánà bǎmǒ</i>	→	<i>bánǎmǒ</i>	'other children'
	<i>bǒmǒ bòtámá</i>	→	<i>bǒmǒtámá</i>	'another tree'
	<i>bǎtswá là èmí</i>	→	<i>bǎtswê mí</i>	'you who lead me away'

Figure 7. COMBINING GRAVE-ACUTE-GRAVE and COMBINING ACUTE-GRAVE-ACUTE (Burquest, 1998, p. 234).

(5)	(a)	<i>bàlóngó</i>	<i>bǎkáé</i>	→	<i>bàlóngǎkáé</i>	"his book"
	(b)	<i>bǒmǒ</i>	<i>bòmámá</i>	→	<i>bòmǎmá</i>	"another tree"

Figure 8. COMBINING GRAVE-ACUTE-GRAVE and COMBINING ACUTE-GRAVE-ACUTE (Goldsmith, 1995, p. 446)

## E.2 Phonetic Extensions

LATIN SMALL LETTER V WITH CURL is a phonetic symbol used to indicate a labiodental flap. It is not approved IPA usage, yet it has been widely used, and is in current use, particular among Africanist linguists.

**v̥** Voiced labiodental flap, made by moving the lower lip inwards behind the upper teeth and then flapping it against the upper teeth outwards (phonetic symbol **v̥**). This sound seems to occur in ideophones only, e.g. *bávbú* (describing sud-

Figure 9. LATIN SMALL LETTER V WITH CURL (Hoffman, 1963, p. 25).

In Niger-Kordofanian almost all known examples are from Adamawa-Eastern. Once more Tucker and Bryan describe it as most common in the Ndogo-Sere group, examples being given from Sere, Mundu, Ndogo and Bai and once more in common words. Particularly interesting is its occurrence in Ndogo, Sere and Bai in the word of 'child' **v̥** an obvious cognate of the widespread Niger-Congo root *bí*. Richardson gives an example from an Adamawa language Kapere, a southern dialect of Mbum in which it occurs in the second person plural pronoun **v̥**. He also notes its occurrence in Ngbaka Mabo, a form of Mbaka Limba, and in the Yangere dialect of Banda, both of these once more languages of the Eastern division of Adamawa-Eastern.<sup>18</sup>

Figure 10. LATIN SMALL LETTER V WITH CURL (Greenberg, 1983, p. 11).

### Sounds (DGBAKA MABQ)

There are five phonemes **j**, **e**, **a**, **ɔ**, **ɥ** with subsidiary members in unstressed syllables, also **ɔ̃**, **ɔ̂**, **ã**. Amongst the consonants the following are noteworthy: **kɸ**, **gb̥**, **ɾ** (flapped r) **v̥** (flapped v), and **v** with syllabic value, e.g. *kɸázé* 'sleep', *nzɔg-bele* 'knee', *ɥɾuse* 'woman', **v̥***iná* 'nine', *v̥vé* 'five'.

**Tone.** Both nominals and verbals may be categorized according to tone, which often distinguishes between lexical entities, e.g. *kɸaná* 'branch', *kɸáná* 'leaf'.

**Word shape.** No closed syllables occur. Simple words are generally of the shape CV or CVCV. In the latter case, when the second consonant is **l** or **ɾ** the two vowels are the same. VCV is very rare, e.g. *ɥwá* 'fire'. Compound words are very common, e.g. *kɸá-ná* 'branch' ('hand' + 'tree').

Figure 11. LATIN SMALL LETTER V WITH CURL (Richardson, 1957, p. 91).

321. 5. The characteristic consonant sounds **kp** and **gb**<sup>3</sup> are found everywhere; 'b' and 'd' are found everywhere except in Zande. In addition a flapped l-sound is heard throughout (usually as a variant of **l** or **r**),<sup>4</sup> while Ndogo and Kreish pronounce a flapped v-sound.

	MORU	BONGO	NDOGO	ZANDE
kp	ekpɪ (to cough)	ekpɪ (to help)	kpi (sour)	tikpo (salt)
gb	tómgbó (canoe)	'dugba (to catch)	gbi (to strike)	gbia (chief)
'b	'ba (home)	'be (home)	'bá (home)	
'd	la'di (to cook)	f'dí (to cook)	'dé (to speak)	
ɾ	kíriɾf (charcoal)	ɾingedò (rhinoceros)	ɾiɾí <sup>5</sup> (sweet)	ringara <sup>6</sup> (country)
<b>v̥</b>			<b>v̥</b> (boy)	
			gevé (arrow)	(Kreish)

<sup>1</sup> See vocabulary in Fr. Ribero's *Elementi di Lingua Ndogo*.

<sup>2</sup> Unless, of course, drum signalling has been borrowed from a di-tonal people and adapted to Zande. Note that the Banda drum signalling analysed by the author in the Western District is tri-tonal.

<sup>3</sup> Relatively rare in Moru-Madi, however.

<sup>4</sup> **ɾ** is the normal sound in Zande, alternating with **r** and **l**. It is spelt *r*.

<sup>5</sup> In Sere, where **ɾ** is mostly to be found.

<sup>6</sup> Pronounced ɾingara.

Figure 12. LATIN SMALL LETTER V WITH CURL (Tucker, 1940, p. 65).

### E.3 Latin Extended

LATIN CAPITAL LETTER B WITH STROKE is an orthographic character used for at least two languages of Vietnam (Jorai and Katu). Lower case is represented in Unicode as U+0180 LATIN SMALL LETTER B WITH STROKE.

22 Mũi tangai dyoq, **B**ok manuih du dyoq tót hót tóor atông gamak đah tồh, đư kah ơi chaang atông, pi đó kiêng chik chêk lăi Yêsu. Pi đó lăi mabeq buông dyoq tadâng. Pi đó nal Yêsu kah vôiq diq buông lợq manuih đư ting huiq lóom đó; pi đó nal manuih đư ting huiq lóom Yêsu, vôiq mũi pi đó, hadyợq pi đó kah nal leq Yêsu. 23 Lợq manua, nôôq buông bral tâaq danuôr Têbêri, đư diq sâang ngaan manuih ơi cha beng mi lợq kadóong, bêl Yêsu ma-ơ mangai Dyaang Pleng. 24 **B**ok nôôq manuih đư ơi chêk Yêsu, lăi kah ve dyoq đó, lợq nôôq đư ting huiq lóom đó, hadyợq pi đó dyók

Figure 13. LATIN CAPITAL LETTER B WITH STROKE (Katu, 1978, p. 119).

<p><u>Tđlđi Hrăm Mrô Sa</u></p> <ol style="list-style-type: none"><li>1. Ih hũa bống lai h ka?</li><li>2. Káo hũa bống lai h yoh. Káo phrăo hũa bống giông.</li><li>3. Ih <b>B</b>ống năm hợget?</li><li>4. Káo bống năm akan. Káo hũa aợđi soh đư đư bu hợmăo năm ôh.</li></ol>	<p><u>Bài thứ nhất</u></p> <p>Anh ăn cơm chưa? Tôi đã ăn rồi. Tôi mới ăn xong. Anh ăn với rau gì? Tôi ăn với cá. Tôi ăn cơm mắm thối; không có rau gì.</p>
<p><u>Tđlđi Hrăm Mrô Dua</u></p> <ol style="list-style-type: none"><li>1. Ih hũa bống lai h ka?</li><li>2. Káo aka hũa ôh.</li><li>3. Rokáo kớ ih bống hũa hăng sang anđ káo mớ mớ anai hợ.</li><li>4. Ở, dui mớ.</li></ol>	<p><u>Bài thứ hai</u></p> <p>Anh ăn cơm chưa? Tôi chưa ăn. Mời anh ăn với gia-dình tôi tối nay. Được.</p>
<p><u>Tđlđi Hrăm Mrô Kláo</u></p> <ol style="list-style-type: none"><li>1. <b>B</b>ống đờng wồ.</li></ol>	<p><u>Bài thứ ba</u></p> <p>Ăn thêm đi.</p>

Figure 14. LATIN CAPITAL LETTER B WITH STROKE (SIL, 1976, p. 1).



LATIN CAPITAL LETTER U BAR is used orthographically for a number of languages around the world. These include the Mesem and Melpa (see Figures 16 and 17) languages of Papua New Guinea, Sayula Popoluca of Mexico, the Badwe'e language of Cameroon (see Figure 18), the Budu language of Democratic Republic of Congo (see Figure 15), Camanche (see Figure 19) and Arhuaco of Colombia (see Figure 22). Lower case is represented in Unicode as U+0289 LATIN SMALL LETTER U BAR.

19 Kija malaika wa:mutisio bɔ: «Emɛ ma Gabhilieli. Emɛ kɔ maakyia bɔmai apɛɛ ɛ Asɔbii. Iyɔ ɔnatɔma nɔwɛ kɔbia isɔɔ yɛɛ ido ngia. 20 Ūna, moni ngika kɔsemɛ ka-kyiania akɔ wati wɔngɔ. Ndɔ wɔbhaya kɔmɔ moni ngika kɔsemɛ, wa-bio tɔ kɔ ijangi; wambukubio tii bata kɔyaka kɔbɔya bisi ongo tɔ kɔ isiya moni ngikɔnani ka-kyiania-ɔɔ.»

Figure 15. LATIN CAPITAL LETTER U BAR (WBT, 2000, p. 2).

Jisas ndi nimba mel, na ik mbo endam ur ei nga emm uui, pua  
pai nui wu mbu nga ik niting na, Got nga mi ik Moses ngurum na  
mbu, rop mbui mbai indimp nump, ur nuk pili napulai mon! Na  
rop mbui mbai indimp nump ui newur mon. Na ik kul etap,  
kupa indimp nump mana ur, nitim.

IK PENG **KUL**

**Rump**

1. Jisas Kraist nga anda kouwamin mbu
2. Al ant oia ui orunga wu tama kat
3. Wamp nu tindi wu Jon Got nga ik pul nimba ngurum
4. Jisas Seitan ndi oia tupa kundram
5. Komnga tila oia mba wamp ik mbo inditim
6. Wamp karapa mba tup rupindumin
7. Jisas ndi, wamp mat nga kump tak nunei nimba ik mbo inditim
8. Kint pombulma rurum wu ti etpa titim

Figure 16. LATIN CAPITAL LETTER U BAR (BSPNG, 1995, p. 1).

WU JONA KUN  
AMP RUT  
RAE NGA TIMAN

Figure 17. LATIN CAPITAL LETTER U BAR (WHBL, 1988, Cover).



Figure 18. LATIN CAPITAL LETTER U BAR (WBT, 2003, Back of front cover).

**U**

**úbia** (interj) oh! oh my!  
(exclamation of surprise used by women only). **Úbia, kimaru maru.** Oh my! They're coming. See **ha?ii, yaa.**

**úhpuitu** (v), *pl* **úhkooitu** sleep. **Ohnaa tsa? úhpuiakatú.** The baby is asleep. **Kahníkuhpatu tsa? samu úhkoihkatú.** Everyone in the house is asleep.

**Úku tomopu** (n) New Year's Day.  
**úkubitsi** (adj) young. **Úkubitsi ma? oru nai?bi.** That girl is young.

**Úkui yuba mua** (n) August (*lit* new fall month).  
**úkunaa** (adv order) first. **Úkunaa ma iiku.** Let him in first.  
**úkunanakatú** (adj) young, youthful. **Tuinúhpú? tsa? uru úkunanakatú.** The boy is just young.  
**úku numunuu, úku numu roopu-**

Figure 19. LATIN CAPITAL LETTER U BAR (Robinson, 1990, p.142).

LATIN CAPITAL LETTER TURNED V is used orthographically in the Nankina language of Papua New Guinea (see Figure 19) and North Tepehuan of Mexico (see Figure 20). Lower case is represented in Unicode as U+028C LATIN SMALL LETTER TURNED V.

**Je Ye Yepmakgak Prawie Sini**

33 **Λ**gak kurpamakgak tawa gan manji yere  
 “Nin kawu gande jere prawie sini tmbak?” yaq  
 yajak wam se wot arpmbo darakat. Nusi gak  
 Kapaneam mak gan okumin wit de gan woqak  
 Jesure yenukat “Ji tawa gan jende wam se wot  
 de **Λ**gak?” 34 Yaq yenuwon mindaq kwok de  
 nani ma anukwit. 35 **Λ**wo rambu sikgak yenuwon  
 awuwo yenukat “Aminde prawie sini dakusi kaq  
 nuye amin kawure waman asak” 36 Yaq yenugak  
 manji okusek de ambraq beaq yipmbwon  
 akrawon kitnire amburagak yenukat 37 “Nuye,  
 amin dere manji anuq de garaq amuwak kaq  
 nuye butni nasi namusak. Nasi kan ma. Nanna  
 nanuwon pkam nu gwinji” yaq yenukat.

Figure 20. LATIN CAPITAL LETTER TURNED V (Bible League, 1990, p. 45).

6 **Λ**ara amo ibastaragai tasara judidiu quiuupaigadara  
 vaa **Λ**Suusi dai gaaagacai mamaatatuldi aoodami Diuusi  
 niooquida. Tai ami vaa amo calli ismaacada  
 gaquisapicatadai novida saalisia padara. 7 Vaida  
 amamaatatuldiadami Diuusi saalicamigada amadu afariseo  
 soobidacatadai **Λ**Suusi sabai duaidana ibastaragai tasara  
 dai poduucacai viaacagi istucada garigara vaaajagi agai  
**Λ**Suusi. 8 Damos **Λ**Suusi maatacatadai ismaasi  
 gantatagitoitadai agai daida itatadai calli ismaacada  
 gaquisapicatadai novida:

Figure 21. LATIN CAPITAL LETTER TURNED V (Liga Biblica, 1979, p. 30).

The characters LATIN SMALL LETTER J WITH STROKE and LATIN CAPITAL LETTER J WITH STROKE are used orthographically in the Arhuaco (Ethnologue code: ARH) language of Colombia. It is being used for a voiced alveopalatal affricate like the j of "just" in English. It has been used for perhaps the last 10 years, but little literature has been produced to date. The letter "j" also occurs in Arhuaco for borrowed words from Spanish.

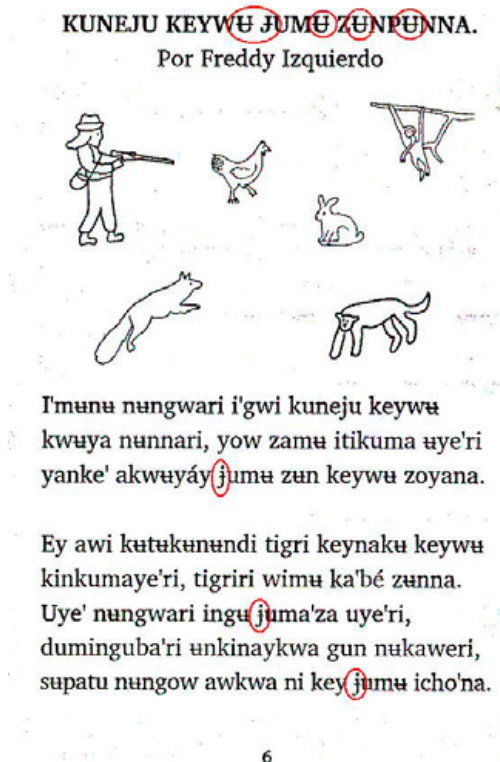


Figure 22. LATIN SMALL LETTER J WITH STROKE and LATIN CAPITAL LETTER J WITH STROKE (Fundación para el Desarrollo..., 2004, p. 6).



LATIN SMALL LETTER Q WITH HOOK TAIL and LATIN CAPITAL LETTER SMALL Q WITH HOOK were introduced by early Lutheran missionaries for the Numanggang language of Papua New Guinea (1930s or 1940s). After a number of decades of use, in 2002 the community decided to discontinue using LATIN SMALL LETTER Q WITH HOOK TAIL and LATIN CAPITAL LETTER SMALL Q WITH HOOK, but they are found in existing publications such as song books and liturgy materials. They are needed for electronic publishing of archived documents. They are also found in Kâte language (distantly related to Numanggang) literature. As shown in Figure 23 and 25 “q” also appears in the literature and could not be considered an alternate form.

Eme ñonden-ñenicko ñokac moc juwec eki soc rohuc 25  
 juhame jara 12 ewec. ı Eme dokta bocjahazi erao gie bâi- 26  
 piehapie zâic wemo afečne manahuc juwec. Â irec furi  
 monen mafa-ticne jarekume hesackewec. Eme sifu huc-  
 ticne mi afeckehuc mâc qârânkecnewec. ı Eme ñokac eki 27  
 hâcne Jesure biñe manarâ ñic ñokac gâcne janjere ñonden-  
 ko juhuc râpefunao rarâ ñaqi-ticne bâuawec. ı I zîñuc 28  
 muhuc ewec: «Ñaqi-ticne sawa bâuarâ bianuocmu.» ı  
 Bâuame izia socticne zickeme sahad-ticne bâgunuckeme 29

Figure 23. LATIN SMALL LETTER Q WITH HOOK TAIL (BFBS, 1965, p. 105)

Wofun Jesu Kristo  
 Ere Miti Qârî Zi

Figure 24. LATIN CAPITAL LETTER SMALL Q WITH HOOK TAIL (BFBS, 1965, Title page).

OL SAMTING I STAP LONG DISPELA BUK

Sampela Leta Yu No Save

Lesen 5	ŋ ŋ	.....	37
Lesen 6	Q q	.....	42
Lesen 7	Q̣ q̣	.....	46
Lesen 8	Wok Bilong Traim	Qq/Qq̣	..... 50

Figure 25. LATIN SMALL LETTER Q WITH HOOK TAIL and LATIN CAPITAL LETTER SMALL Q WITH HOOK TAIL (Hynum, 1989, p. 3).

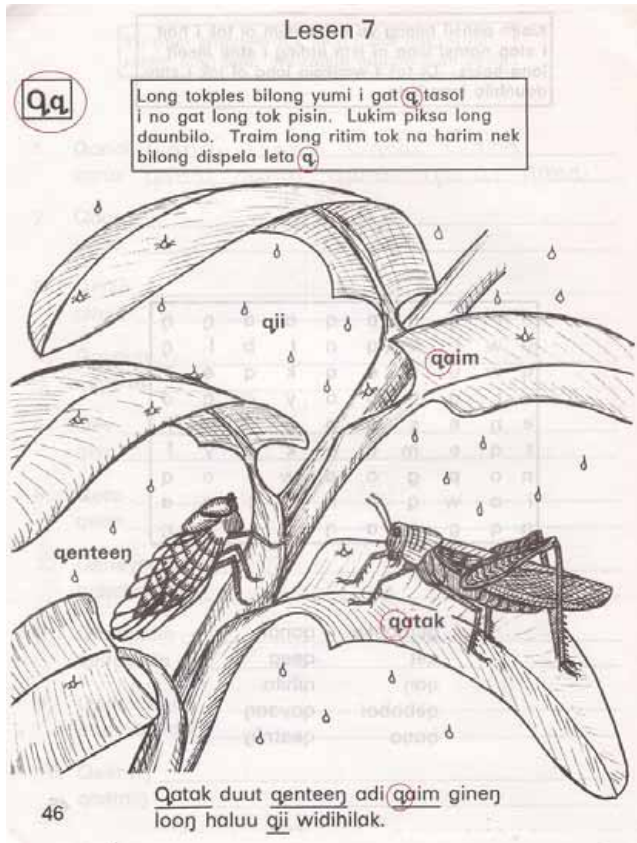


Figure 26. LATIN SMALL LETTER Q WITH HOOK TAIL and LATIN CAPITAL LETTER SMALL Q WITH HOOK TAIL (Hynum, 1989, p. 46).

The characters LATIN SMALL LETTER Y WITH STROKE and LATIN CAPITAL LETTER Y WITH STROKE are used orthographically in the Lubuagan Kalinga language of the Philippines. The Lubuagan people are strong in their determination to keep this symbol. Although no samples were found using the capital, it should be encoded as it is an orthographic character. The capital LATIN CAPITAL LETTER Y WITH STROKE would only appear in words that are all caps, such as titles, as it is never word initial.

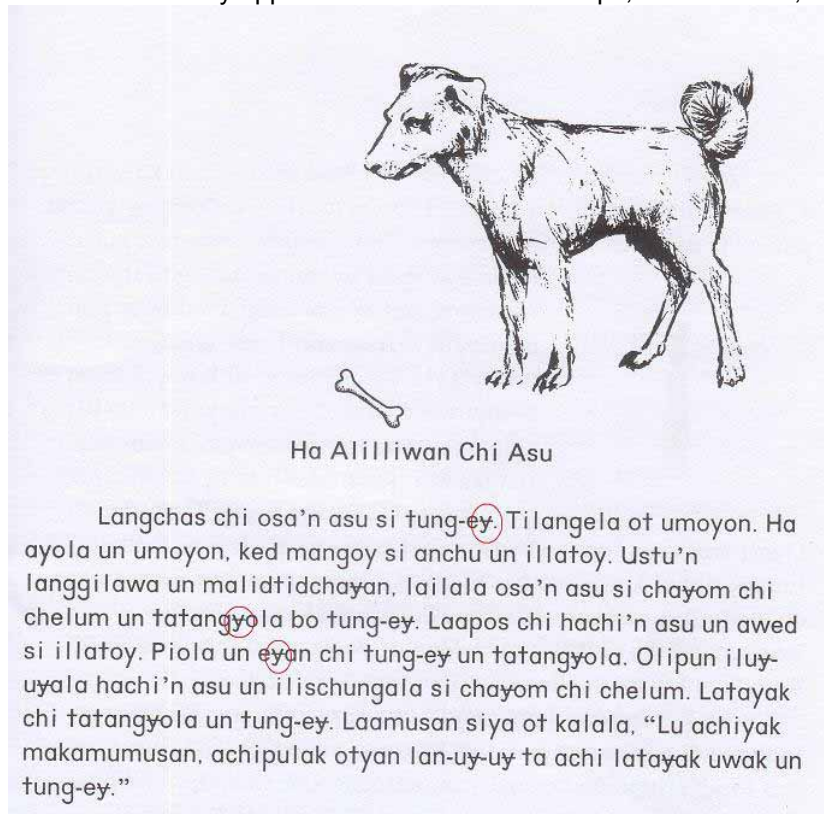


Figure 27. LATIN SMALL LETTER Y WITH STROKE (SIL, 1998, p. 1).

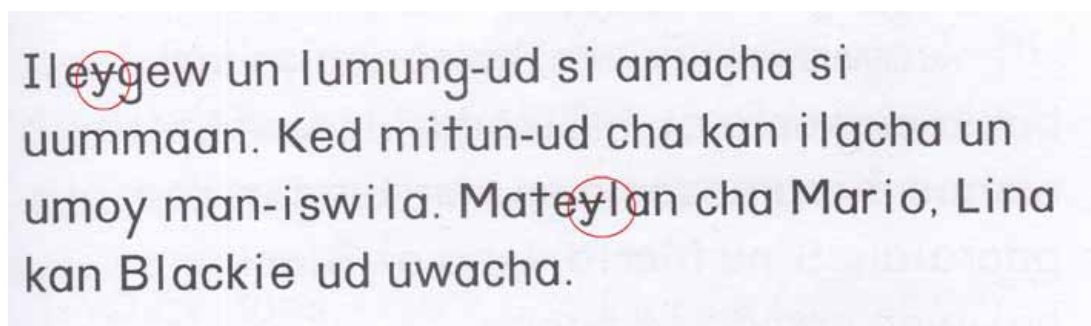


Figure 28. LATIN SMALL LETTER Y WITH STROKE (Pateuweg, 1998, p. 17).

MODIFIER LETTER CHINANTEC TONE MARK BACKSLASH, MODIFIER LETTER CHINANTEC TONE MARK VERTICAL BAR, MODIFIER LETTER CHINANTEC TONE MARK SLASH, MODIFIER LETTER CHINANTEC TONE MARK DOT VERTICAL BAR, MODIFIER LETTER CHINANTEC TONE MARK DOT SLASH, MODIFIER LETTER CHINANTEC TONE MARK DOT BAR, and MODIFIER LETTER CHINANTEC TONE MARK LOWER RIGHT CORNER ANGLE are orthographic characters which are used for the Ozumacín Chinantec language of Mexico.

32 Cha-ga'miih- jmeen' nũhn' mada' kyah'  
 jëeh' ga' jmeeh' jëe' dsen'.

Figure 29 MODIFIER LETTER CHINANTEC TONE MARK BACKSLASH, MODIFIER LETTER CHINANTEC TONE MARK SLASH, MODIFIER LETTER CHINANTEC TONE MARK DOT VERTICAL BAR, MODIFIER LETTER CHINANTEC TONE MARK DOT SLASH, MODIFIER LETTER CHINANTEC TONE MARK DOT BAR, MODIFIER LETTER CHINANTEC TONE MARK LOWER RIGHT CORNER ANGLE (Liga Bíblica, 2003, p. 864).

17 'Ta' jmee- hnäh' hu' dsë- he- ma-jan' mah' mi'llaan'  
 ley kih' Moisé. Ni- sa- mi'llaan' lä-jë+ he- ga+hlëeh' lä-jëe-  
 hi- ga+ngëe' juu' kih' Dio. Sa+ ma-jan' mah' mi'llaan' he- ja-  
 he- mi'ten' kih' juu' ja- ba' ja- ma-jan'. 18 Ma+ra+ ju'dsoo'  
 jwëehn' hnäh', ta'ko-jiih' cha-gyuu' hwa' la-, sa+ hee' ni-  
 koo- hwëh' mäh-, ni- koo- mi' punto he- na-sii- kih' ley ja-  
 jää' sa+ ga' ma-lä-te' ga-lä-jë+. 19 He- lä-ja-, cher'mah' cha-  
 hi- ga+hlääh- koo- mada' pih' kih' ley la-, hi- cher'mah'  
 lä-ja- mi-tëey+ dsa-, leey' jaa- hi- mäh' ba' gyuu' jmi-gyuu+  
 jee' jmee+ Dio hih+. Pero cher'mah' hi- mi-te' kih' ley hi-  
 mi-tëey+ dsa- he- mi-tey' ka-läh', hi- he' ba' lee' joo'  
 gyuu' jmi-gyuu+ jee' jmee+ Dio hih+. 20 He-ja- hlëehn'  
 hnäh', cher'mah' sa+ ga-jmeeh' hnäh' cha-ga'miih- ta' llu'  
 lä-koh' te' he- jmee+ dsa- hi- kyuu- ley hi- lä-koh' te' he-  
 jmee+ fariseo, sa+ le' go'taah' hnäh' gyuu' jmi-gyuu+ jee'  
 jmee+ Dio hih+.

Figure 30. MODIFIER LETTER CHINANTEC TONE MARK VERTICAL BAR, MODIFIER LETTER CHINANTEC TONE MARK SLASH, MODIFIER LETTER CHINANTEC TONE MARK DOT VERTICAL BAR, MODIFIER LETTER CHINANTEC TONE MARK DOT SLASH, MODIFIER LETTER CHINANTEC TONE MARK DOT BAR, MODIFIER LETTER CHINANTEC TONE MARK LOWER RIGHT CORNER ANGLE (Liga Bíblica, 2003, p. 11).



ga' jēē' lē'kōq̄- Jesús. 34 Ma'ga'jyāā' Jesús neh' barca  
ga'jäāy' jwāā' jwārte dsa- na-mah', ja- ga'lē'ñiīh' dsāy'  
kih' dsa'. Dsa- he' laā' lē' laā' borrego hij- sa'chāā- juu'  
He-ja- ga'løøy' heeyh~ dsa- cha-miīh- juu'. 35 Ma'ga'hloo'  
ya'nēē' discipulos koo' kih' Jesús. Ja- jēyh' siyh' Jesús:  
—Ga'hloo' ba' la- jāā' sa'cha- he- kuh' dsa- cha-  
jee' la- ni' miīh-. 36 Chiih' dsa- wa'lla-nēē' dsa- lē'kāā'  
jēh' na-, wa'lla-lēy- he- kuyh' —jēh' discipulos siyh' Jesús  
37 —Hnēh' ba' kwa' he- kuyh' —jēh' Jesús.  
—lHa- lē' le' lē' jnēēh' kih' ga'lē'jäā' dsa- na-  
Lloo~ kōq̄- to' hñā'loo' denario lii' jnēēh' —jēh' discipulos  
38 —lJoh' ba' he'ñiīh' kyeh' hnēh'? Go-jāā' da-  
—jēh' Jesús.  
Ma'ga'jäā' discipulos, ja- jēyh':

Figure 31. MODIFIER LETTER CHINANTEC TONE MARK BACKSLASH, MODIFIER LETTER CHINANTEC TONE MARK VERTICAL BAR, MODIFIER LETTER CHINANTEC TONE MARK SLASH, MODIFIER LETTER CHINANTEC TONE MARK DOT VERTICAL BAR, MODIFIER LETTER CHINANTEC TONE MARK DOT SLASH, MODIFIER LETTER CHINANTEC TONE MARK DOT BAR, MODIFIER LETTER CHINANTEC TONE MARK LOWER RIGHT CORNER ANGLE (Liga Bíblica, 1990, p. 20).

MODIFIER LETTER CHINANTEC TONE MARK VERTICAL BAR is similar to U+02C8 MODIFIER LETTER VERTICAL LINE, but these can co-occur (U+02C8 would be used in dictionary entries to mark stressed syllables) and need to be distinguishable in encoding, and also be visually distinct. (There is also a horizontal-bar tone mark, but this can be represented as U+02C9 MODIFIER LETTER MACRON.)

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