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Title: Proposal to add characters used in Lithuanian dialectology to the UCS

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with the Faculty of Philology of VU and the Institute of Lithuanian Language**

Authors: Vladas Tumasonis; Karl Pentzlin

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1. Introduction

It has always been the standard practice in the study of Lithuanian dialects to write the dialect texts in detailed phonetic transcription. The phonetic alphabet used to transcribe Lithuanian dialects, based on the so-called Copenhagen Scheme of Phonetic Transcription and Transliteration of 1925, an erstwhile rival to the IPA – see

http://books.google.com/books?ei=L0GXTLiMOIPL0MXaxlgJ&ct=result&hl=lt&id=R8IsAAAAMAAJ&dq=Phonetic+transcription+and+transliteration&q=association+internationale+#search_anchor

– was adopted for the study of Lithuanian dialects by Jurgis Gerulis (also known by the German form of his name as Georg Gerullis, 1888–1945) in 1930 (see References), and finally elaborated by the leading specialist in Lithuanian dialects, Aleksas Girdenis (b. 1937). The Lithuanian Phonetic Transcription is in many ways similar to the International Phonetic Alphabet, and shares some characters with this; but it also has significant differences. Some Lithuanian scholars have proposed switching to the pure IPA system, but it seems that it might be too late: over time, too many linguistic works have been produced using the traditional system, so that the transition would be too difficult to be practical. As it is, nowadays we refer to the Lithuanian Phonetic Transcription System (or Lithuanian Phonetic Alphabet), which is the standard means of recording Lithuanian dialects on paper for all linguistic purposes. There are still a number of characters from the Lithuanian Phonetic Transcription which have not yet been covered by the Unicode Standard. The present application is to submit these characters for the inclusion into the Unicode set.

2. Encoding Considerations

2.1 The letters

The proposed letter U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK is used in contrast to U+014B LATIN LETTER SMALL ENG (see fig. 1930a-XIXa), and therefore cannot be unified with this.

Regarding the form of the letters “with inwards hook”, with the selection of the reference glyphs, we follow modern typography (see fig. 2001a-344b), showing a dot-like termination. Older typography may show a tight curl ending in a smaller dot (see fig. 1930a-XIXb). In no case, the glyphs show a distinctive closed loop (like the U+AB4E LATIN SMALL LETTER N WITH LOOP proposed in N3907 for German dialectology).

2.2 The intonation marks

The ten intonation marks, proposed as U+AB90...AB9A, comprise a set where the designs of the elements are correlative to each other and subject to a common design principle. The angle deviation from the vertical is less than 30°.

There, any unification of the “simple” forms (proposed as U+AB90 MODIFIER LETTER SLANTED UP ARROW and U+AB91 MODIFIER LETTER SLANTED DOWN ARROW) with the “usual” 45° arrows (U+2197 NORTH EAST ARROW, U+2198 SOUTH EAST ARROW) would disrupt this set and make it unusable for accomplishing high-level typography for works on Lithuanian dialectology. Therefore, the whole set is proposed.

The intonation marks are given as modifier letters, in analogy to all characters in the Modifier Tone Letters block (A700...A71F). Also, they behave like letters on kerning and linebreaking, and some of them have special positions (like “middle”) which refer to letter design.

As it is to be expected for phonetics, all text specimens are found typeset in italics. However, the intonation marks (AB90...AB99) are slanted by design, retaining the symmetry of the angle of the upward and downward marks independent of the appliance of italics.

2.3 The vertical lines

The proposed U+2E46 DOTTED VERTICAL LINE and U+2E47 WIGGLED VERTICAL LINE comprise a set together with U+007C VERTICAL LINE and U+2016 DOUBLE VERTICAL LINE, to indicate several kinds of speech pauses between words.

To achieve a consistent view in high-level typography for works on Lithuanian dialectology, the design of these four symbols must be correlated. This usually cannot be achieved by using some superficially similar mathematical symbols, as these are intended for other typographical context. Thus, the two missing characters are proposed here as new characters.

As usual for vertical lines, they follow the slant angle of the font, and while they are slanted when they occur in italics as it is usual for phonetic text, they have vertical reference glyphs.

3. Proposed Characters

Block: Latin Extended-E (new block; U+AB30...U+AB8F)

The block position and size is coordinated with the “Preliminary proposal to encode Germanicist phonetic characters in the UCS” (N3907 = L2/10-346) by Michael Everson.

The code points of the characters contained here are positioned in the last column, to avoid any conflicts with that document. Especially, the code positions U+AB8C, U+AB8E, and U+AB8F denote the same characters contained there; especially the gap for the “modifier letter baseline small e” proposed there is intentional.

Note in Rev. 1: The Unicode roadmap V6.0.0 from 2010-10-11 shows this block.

The placement of the proposed letters in this block follows the guideline (proposed by Michael Everson in conjunction with the aforementioned proposal N3907) that new case pairs continue to go into the Latin Extended-D block, while unpaired lowercase letters go into this block.

Additions for Lithuanian dialectology

ċ	U+AB80	LATIN SMALL LETTER C WITH PALATAL HOOK (see fig. 1930a-6, 2001a-342, 2001a-344a)
ĥ	U+AB81	LATIN SMALL LETTER H WITH PALATAL HOOK → A727 latin small letter heng (see fig. 2001a-344a)
ṁ	U+AB82	LATIN SMALL LETTER M WITH INWARDS HOOK (see fig. 2001a-344a/b)
ṇ	U+AB83	LATIN SMALL LETTER N WITH INWARDS HOOK (see fig. 1930a-XIX [with explanation], 1930a-26b, 2001a-344a/b)

Additions for Lithuanian and German dialectology

a	U+AB8C	MODIFIER LETTER BASELINE SMALL A (see fig. 1930a-89)
	(U+AB8D)	reserved code position for a letter contained in a separate proposal for German dialectology (N3907 = L2/10-346) (MODIFIER LETTER BASELINE SMALL E)
i	U+AB8E	MODIFIER LETTER BASELINE SMALL I (see fig. 1930a-13)
u	U+AB8F	MODIFIER LETTER BASELINE SMALL U (see fig. 1930a-XV [with explanation], 1930a-13)

Block: Phonetic Extensions Supplement-B (new block; U+AB90...ABAF)

This block is intended for phonetic characters which are not Latin by nature, and therefore are not appropriate to be included in the Latin Extended-E block.

(Beside the characters proposed here, there are some characters used in Slovenian dialectology derived from Cyrillic and Greek letters, which may be proposed later. Therefore, the size of two columns seems appropriate.)

The block would have been named "Phonetic Extensions Extended-A" if the (informal) naming scheme for new blocks would be followed; but this name would sound strange.

Note in Rev. 1: The Unicode roadmap V6.0.0 from 2010-10-11 shows this block, with an even larger size U+AB90...ABBF.

Intonation marks for Lithuanian dialectology

↑	U+AB90	MODIFIER LETTER SLANTED UP ARROW = sharp rise in tone (see fig. 2001a-347)
↓	U+AB91	MODIFIER LETTER SLANTED DOWN ARROW = sharp fall in tone (see fig. 2001a-347)
↗	U+AB92	MODIFIER LETTER SLANTED UP ARROW ENDING IN BEND = increasing tone with falling trend at the end (see fig. 2001a-347)
↘	U+AB93	MODIFIER LETTER SLANTED DOWN ARROW STARTING WITH BEND = sharp rise and fall in tone (see fig. 2001a-347)
↗̣	U+AB94	MODIFIER LETTER SMALL MIDDLE SLANTED UP ARROW = slight rise in tone (see fig. 2001a-347)
↘̣	U+AB95	MODIFIER LETTER SMALL MIDDLE SLANTED DOWN ARROW = slight fall in tone (when at the end of a word) = overall fall in tone (when at the beginning of a phrase) (see fig. 2001a-347)
↗̣̣	U+AB96	MODIFIER LETTER SLANTED UP ARROW STARTING WITH HORIZONTAL LINE = continued rise in tone (see fig. 2001a-347)
↘̣̣	U+AB97	MODIFIER LETTER SLANTED DOWN ARROW STARTING WITH HORIZONTAL LINE = continued fall in tone (see fig. 2001a-347)

Ł	U+AB98	MODIFIER LETTER SLANTED LINE WITH NORTH EAST ARROW FROM THE LOWER END = sharp fall in tone with rising trend at the end (see fig. 2001a-347)
Ł	U+AB99	MODIFIER LETTER SHORT SLANTED LINE WITH NORTH EAST ARROW FROM THE LOWER END = slight fall in tone with rising trend at the end (see fig. 2001a-347)
Ъ	U+ABA0	MODIFIER LETTER SMALL HARD SIGN ≈ <super> 044A (see fig. 2001a-342 [with explanation], 2001a-344)
Ь	U+ABA1	MODIFIER LETTER SMALL SOFT SIGN ≈ <super> 044C (see fig. 2001a-341 [with explanation])

Block: Supplemental punctuation

Additions for Lithuanian dialectology

⋮	U+2E46	DOTTED VERTICAL LINE → 205E vertical four dots → 250A box drawings light quadruple dash vertical → 2999 dotted fence (see fig. 2001-348 ff.)
Ƶ	U+2E47	WIGGLED VERTICAL LINE → 2307 wavy line → 299A vertical zigzag line (see fig. 2001-348 ff.)

Properties:

AB80;LATIN SMALL LETTER C WITH PALATAL HOOK;Ll;0;L;;;;;N;;;;;
AB81;LATIN SMALL LETTER H WITH PALATAL HOOK;Ll;0;L;;;;;N;;;;;
AB82;LATIN SMALL LETTER M WITH INWARDS HOOK;Ll;0;L;;;;;N;;;;;
AB83;LATIN SMALL LETTER N WITH INWARDS HOOK;Ll;0;L;;;;;N;;;;;
AB8C;MODIFIER LETTER BASELINE SMALL A;Lm;0;ON;;;;;N;;;;;
AB8E;MODIFIER LETTER BASELINE SMALL I;Lm;0;ON;;;;;N;;;;;
AB8F;MODIFIER LETTER BASELINE SMALL U;Lm;0;ON;;;;;N;;;;;
AB90;MODIFIER LETTER SLANTED UP ARROW;Lm;0;ON;;;;;N;;;;;
AB91;MODIFIER LETTER SLANTED DOWN ARROW;Lm;0;ON;;;;;N;;;;;
AB92;MODIFIER LETTER SLANTED UP ARROW ENDING IN BEND;Lm;0;ON;;;;;N;;;;;
AB93;MODIFIER LETTER SLANTED DOWN ARROW STARTING WITH BEND;Lm;0;ON;;;;;N;;;;;
AB94;MODIFIER LETTER SMALL MIDDLE SLANTED UP ARROW;Lm;0;ON;;;;;N;;;;;
AB95;MODIFIER LETTER SMALL MIDDLE SLANTED DOWN ARROW;Lm;0;ON;;;;;N;;;;;
AB96;MODIFIER LETTER SLANTED UP ARROW STARTING WITH HORIZONTAL LINE
;Lm;0;ON;;;;;N;;;;;
AB97;MODIFIER LETTER SLANTED DOWN ARROW STARTING WITH HORIZONTAL LINE
;Lm;0;ON;;;;;N;;;;;
AB98;MODIFIER LETTER SLANTED LINE WITH NORTH EAST ARROW FROM THE LOWER END
;Lm;0;ON;;;;;N;;;;;
AB99;MODIFIER LETTER SHORT SLANTED LINE WITH NORTH EAST ARROW FROM THE
LOWER END;Lm;0;ON;;;;;N;;;;;END
ABA0;MODIFIER LETTER SMALL HARD SIGN;Lm;0;L;<super> 044A;;;;;N;;;;;
ABA1;MODIFIER LETTER SMALL SOFT SIGN;Lm;0;L;<super> 044C;;;;;N;;;;;
2E46;DOTTED VERTICAL LINE;Po;0;ON;;;;;N;;;;;
2E47;WIGGLED VERTICAL LINE;Po;0;ON;;;;;N;;;;;

Linebreaking properties of punctuation marks:

The proposed punctuation marks are vertical lines by nature, and therefore behave in any linebreaking and related processing like U+2016 DOUBLE VERTICAL LINE.

Notes on confusables:

The letter U+AB82 LATIN SMALL LETTER M WITH INWARDS HOOK is similar to U+006D LATIN SMALL LETTER M.

Likewise, the letter U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK is similar to U+006E LATIN SMALL LETTER N.

The intonation marks, while being modifier letters, are not intended to be allowed in IDNs or identifiers.

4. Acknowledgements

Special thanks for Michael Everson for providing a font containing all the characters proposed in this document.

5. References

- [1930a] Gerullis, Georg: Litauische Dialektstudien. Leipzig 1930
- [2001a] Girdenis, Aleksas: Kalbotyros darbai (Studies in linguistics): straipsniai, studijos, esė, recenzijos. T. 3: 1988–2000. Vilnius, Mokslo ir enciklopedijų leidybos inst., 2001. ISBN 5-420-01480-7
- [2006a] Kačiušienė G. Šiaurės panevėžiškių tarmės fonologijos bruožai. Vilniaus universiteto leidykla, 2006.
- [2008a] Girdenis A. Žemaičių dzūkai: Tekstai su komentarais. Mokslo ir enciklopedijų leidybos institutas, 2008

6. Examples and Figures

The figures are numbered by the referenced work (consisting of the year of edition and the letter, as in the "references" list, followed by a hyphen the page number, and following by a second letter if more than one figure is taken from a page.
E.g.: "Fig. 2001a-344" means "See ref. [2001a], p.344").

Fig. 1930a-XV: *Showing specimens for U+AB8F MODIFIER LETTER BASELINE SMALL U.*

u = Petitbuchstaben neben Normaltypen weisen auf wesentlich schwächere Artikulation hin: Ž R uŕ < nŕriu .

Partial translation from German:

Small font letters beside normal font letters denote a considerably weaker articulation: ...

Fig. 1930a-XVIII: *Showing specimens for U+AB80 LATIN SMALL LETTER C WITH PALATAL HOOK.*

[g] = stark stimmhaftes, unaspiriertes g, gemeinlit.: schriftlit. gá·udo· = gáudo .

ç = palatales, stimmhaftes g, gemeinlit.: ç·βus = gývus .

Partial translation from German:

[g] = strongly voiced, unaspirated g, ...

[ç] = palatal voiced g, ...

Fig. 1930a-XIXa: Showing specimens for U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK.

[*n*] = dentales, stark stimmhaftes *n*, gemeinlit.: schriftlit. *nuõ*.
 [*ŋ*] = palatales *n*, gemeinlit.: schriftlit. *suñ.ķei* = *suñkiai*.
 [*ɲ*] = velares *n*, gemeinlit.: schriftlit. *mēñ.ko* = *meñko*.
 [*ɳ*] = silbisches *n*, sehr selten: R 5 *łukúosɳ* < *laukúosna*.

Annotated translation from German:

[*n*] = dental, strongly voiced *n*, as in literary Lithuanian *nuõ*.
Dantinis, stipriai skardus n, kaip bendrinės lietuvių kalbos žodyje nuõ.
 [*ŋ*] = palatal *n*, as in literary Lithuanian [phonetically transcribed] *suñ.ķei* = [standard orthography] *suñkiai*.
Palatalinis (minkštas gomurinis) n, kaip bendrinės lietuvių kalbos žodyje suñ ķei = suñkiai.
 [*ɲ*] = velar *n*, as in literary Lithuanian [phonetically transcribed] *meɲ.ko* = [in the standard orthography] *meñko*.
Veliarinis (kietas gomurinis) n, kaip bendrinės lietuvių kalbos žodyje meɲ.ko = meñko.
 [*ɳ*] = syllabic *n*, very rare, as in the dialect [conventionally marked R5 in the Gerullis' book] *łukúosɳ*, corresponding to the standard Lithuanian *laukúosna*.
Skiemeninis n, labai retas, kaip tarmės, Gerulio knygoje sutartinai žymimos R5, žodyje łukúosɳ < laukúosna.

Fig. 1930a-XIXb: Enlarged part of 1930a-XIXa, to show the exact form of U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK.

[*ɲ*]

Fig. 1930a-6: Showing specimens for U+AB80 LATIN SMALL LETTER C WITH PALATAL HOOK (red).

<i>Zuikis ir ežys.</i>	<i>zuikĩ's ir. ežĩ's</i>
<i>Dailūs, gražūs zuikėlis sāko</i>	<i>dailūs gražūs zuikčė'lis sā'ko</i>
<i>ėžiu:</i>	<i>ė'žiu</i>
— <i>Kokiė, broliūkai, tāvo</i>	<i>kó'ķi bro'liūkai tā'bo rū'bai</i>
<i>rūbai dýgūs ir negrāžūs.</i>	<i>dĩ'gu's ir. negrā'žu's</i>
— <i>Tiesà, — atsākė ežys, —</i>	<i>tiesà atsā'ķe ežĩ's bėt māno</i>
<i>bėt māno ādatos *āpgina manė</i>	<i>ā'dato's āl'gĩna mañė nuõ šu-</i>
<i>nuo šuniės ir vilko dantų. Aĩ</i>	<i>ñiės ir. bił'ko dantũ</i>
<i>tām tāvo gražūs kailėlis? Zuĩ-</i>	<i>aĩ. tá'm tā'bo gražūs kailčė'lis</i>
<i>kėlis niėko nebeatsākė, tik suñ-</i>	<i>zuikčė'lis niėko nebeatsā'ķe</i>
<i>kiai atsidūso.</i>	<i>ĩk' suñ.ķei atsidūso</i>

Fig. 1930a-13: Showing specimens for U+ABAE MODIFIER LETTER BASELINE SMALL I (red) and U+ABAF MODIFIER LETTER BASELINE SMALL U (green).

schwächung des Drucks tritt in Diphthongen, wie überall beim litauischen Brehton, über dem ersten Komponenten ein, nur bei *ie*, *uo* über dem zweiten.

3. Der Dehnton hat seine Druckstelle, da wir eine rein žemaitische Mundart vor uns haben, über dem ersten Komponenten des Diphthongs, nur bei *ie*, *uo* über dem zweiten.

Fig. 1930a-26a: Compare with fig. 2001a-349 which shows the same text.

tuř.gui meřgã.ta atsilĩ.ka nù mó.tinas
ņi (auch ñiñ) tã.ksta jeřkó.dama sãβa mamĩ.ies
žmó.ñis klã.uš
kó.ļē bū.βa tãβa mã.ma
meřgĩ.ļe veřgdam,ã sã.ka
ař jũ.s ñeži.ņoĩ mãna mã.ma aβdrĩ.sk"s tarbã.lõm apšikabĩ.-
nus ãle ũž vīsas ģeřã.sñe

Fig. 1930a-26b: Showing a specimen for U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK.

kuř leišĩ.βe
tupẽ.dams pũkštĩ.ļis mã.đi pamã.ļe aņt žã.ñes ģrudã.ļi iř
mĩšļiņe sã.ų
ĩm.šũ iř sulẽšũ
atšĩ.tupẽ pũkštĩ.ļis pĩ grũ.da iř paklũ.βa i. spã.stus
kuód,ẽl ãš tũř,ũ (auch tũřũ) pražũ.ĩ ģrũ.džei sučĩpsẽ.ņe
pũkštĩ.ļis vãnag,ai gã.uda ģĩ.βus pũkštĩ.ļis iř tai ģiem ñiẽkai
ó. ãš tũřũ đẽl vĩana meř.ka ģrudã.ļe pražũ.ĩ

Fig. 1930a-87: Showing a specimen for U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK (red).

Czã roũswos, ñatřswos, pĩtkos *čã* *roũ.sβã.s meř.sβã.s pĩ.tkã.s*
ũmedes sutũpy, *ũ.me.đe.s sutũ.pĩ.*
Linksmũtes, gražiaĩ áuga, niẽ- *lĩnksmũ.ļe.s gražẽĩ. á.uga ñiẽ-*
kas ģõm ñarũpi. *kas ģõ.m ñerũ.pĩ*

Fig. 1930a-89: Showing a specimen for U+AB8C MODIFIER LETTER BASELINE SMALL U.

būwīs (-ys) gaṭaṇ, ṭabai nusi-
minūs (nusīmine), matýdamas,
kād wisū tuṛtu išznykta (wisi
tuṛtai išznýko), ē (ē) tiktaì

Fig. 2001a-341: Showing specimens for U+ABA1 MODIFIER LETTER SMALL SOFT SIGN, some enclosed in the (already encoded) superscript parentheses U+207C/U+207D.

ɸ = labai redukuotas bespalvis priešakinis balsis; vartotinas tik tada, kai tikslesnės balsio spalvos neįmanoma nustatyti. Pvz.: š. pan. àk^(b)š ~ akis, žàl^(b)š ~ žaliūs, -iàs;

Translation from Lithuanian:

ɸ = substantially weakened colourless front vowel; this character is to be used only when more precise vowel colouring is impossible to determine. For example, as in North Panevėžys dialect àk^(b)š = literary Lithuanian *akis*, etc.

Fig. 2001a-342: Showing specimens for U+ABA0 MODIFIER LETTER SMALL HARD SIGN (green), some enclosed in the superscript parentheses U+207C/U+207D.

ɸ = labai redukuotas bespalvis užpakalinis balsis; vartotinas tik tada, kai tikslesnės balsio spalvos neįmanoma nustatyti. Pvz.: š. pan. ràg^(b)š ~ ragūs, vxi.k^(b)š ~ vaikas, vxi.k^(b)š ~ vaikūs.

Translation from Lithuanian:

ɸ = substantially weakened colourless back vowel; this character is to be used only when more precise vowel colouring is impossible to determine. For example, as in North Panevėžys dialect ràg^(b)š = literary Lithuanian *ragūs*, etc.

Fig. 2001a-343: Showing specimens for U+ABA0 MODIFIER LETTER SMALL HARD SIGN (red) and ABA1 MODIFIER LETTER SMALL SOFT SIGN (green).

§ 6. Redukcija

Maža kiekibinė balsio redukcija žymima pakeltu mažesnio šrifto rašmeniu: ^a, ⁱ, ^u. Pvz.: š. žem. šâ·rk^as ~ šarkos, á·vⁱs ~ ávys, vî·r^u ~ výrų. Kai redukcija itin ryški (balsis nesudaro skiemens ir pan.) balsio rašmuo dar ir suskliaučiamas: ^(a), ⁽ⁱ⁾, ^(u). Pvz.: š. žem. an^a·pá·mēt^(e) vā·k^(a) on·tá·k^(a) ~ ana („ji“) pāmetē vaiką an(t) tāko.

Redukcija, iš esmės keičianti balsio kokybę, žymima minėtais specialiais rašmenimis: α, ʌ, ɪ, ɒ, ʊ, ɔ. Reikalui esant, jie gali būti pakeliami bei sumažinami (^α, ^ʌ, ^ɪ, ^ɒ, ^ʊ, ^ɔ) ir suskliaučiami (^(α), ^(ʌ), ^(ɪ), ^(ɒ), ^(ʊ), ^(ɔ)). Pvz.: š. pan. àk^(b)š ~ akis, ràg^(b)š ~ ragūs, vāšš^(b)t ~ vištā.

Fig. 2001a-344a: Showing specimens for:

U+AB80 LATIN SMALL LETTER C WITH PALATAL HOOK (red),
U+AB81 LATIN SMALL LETTER H WITH PALATAL HOOK (green),
U+AB82 LATIN SMALL LETTER M WITH INSIDE HOOK (blue),
U+AB83 LATIN SMALL LETTER N WITH INSIDE HOOK (purple),
U+ABA0 MODIFIER LETTER SMALL HARD SIGN (orange).

§ 7. Priebalsių ženklai

p b β φ m w – abilūpiai. Pvz., bk βó·r̄xs || vó·r̄xs ~ vóras, φù·r̄īje || furi-
je ~ fùrija. Tariant β tarp lūpų būna plokščias plyšys, tariant w – apskritas.

f v m p b – lūpų dantiniai. Pvz.: bk ñm̄fa ~ ñimfa, ap̄vad̄x̄i. ~ apva-
daĩ, p̄f̄eñiḡas ~ pf̄eñigas. Ženklu *v* dabar įprasta žymėti atitinkamą bk ir
tarmių garsą, nors dažniausiai jis yra abilūpis, – vadinasi, turėtų būti ra-
šomas β arba w.

j j̄ t̄ d̄ k̄ ğ̄ l̄ r̄ ŋ̄ x̄ h̄ – palataliniai. Pvz.: bk ķeñķējes ~ kenkėjas,
jūñģē ~ br̄oñx̄it̄as, kreetingiškių j̄a.ūl̄ī ~ jáučių¹². Pokario metais vietoj *ķ ğ*
ŋ ir kt. įprasta rašyti *ķ ğ ŋ*, beveik nebevartojami *j t̄ d̄*.

ž š č ž̄ – retrofleksiniai („šlekiuojamieji“); tariaimi kiek atlenktu atgal
liežuvio galu. Pvz., senųjų žagariečių š̄eš̄ũ ž̄ōž̄ũ. ~ šešių ž̄ōd̄zių, š̄eñũks̄ ~
senũkas (girdėti lyg tarpiniai garsai tarp *š / s, ž / z, ž̄ / ž̄*)¹³.

l̄ m̄ n̄ r̄ – skiemeniniai. Pavartojami tik fakultatyviai, – pvz., š. pan.
àkl̄s̄ || àk̄t̄s̄ (kai kur àk̄t̄s̄) ~ aklūs.

t d s z c ʒ n l – liežuvio priešakiniai dantiniai. Pvz.: bk žũ·k̄zs ~ dzũkas,
ž̄ingulũk̄ai ~ dzinguliukai. Vietoj *ʒ ʒ̄* dažniausiai rašomi digrafai *dz dž*, nors
jie ir nesiderina su *c ė*.

t̄ d̄ š̄ ž̄ č̄ ž̄̄ l̄ r̄ ŋ̄ – liežuvio priešakiniai alveoliniai. Pvz.: tr̄àk̄t̄i ~ trakti,
d̄r̄ĩ·p̄sō ~ dr̄ybso, ž̄á·nr̄as ~ žánras, ž̄á·r̄ž̄ḡina ~ džáržgina, ž̄ũ·ḡaũje ~ džiu-
gauja. Vietoj *ž̄ ž̄̄* labai dažnai rašomi digrafai *dž dž̄*, nesideriną su *č ė*.

s z c r – retrofleksiniai. Pasitaiko tik kaip variantai ir todėl žymėtini
tiktaip epizodiškai, – pvz.: bk š̄r̄ũtōs̄ ~ sr̄ũtos, pũ·z̄r̄as ~ pũzras.

ŋ g k γ (h) x – liežuvio užpakaliniai. Pvz., bk tá·nḡas ~ langas. Vietoj *γ*
dabar įprasta rašyti *h*, nors iš tikrųjų tai ne liežuvio užpakalinio, o gérkli-
nio priebalsio ženklas. Įsidėmėtina, kad *x* nieku būdu negalima keisti di-
grafu *ch*, nors kartais taip ir daroma.

Partial translation from Lithuanian, augmented by an example for *h̄*:

f v m p b, labial-dental consonants. For example, as in literary Lithuanian [phonetically transcribed] ñm̄fa = [standard orthography] ñimfa, etc.

... ğ̄ ... h̄, palatal consonants. For example, as in literary Lithuanian [phonetically transcribed] jūñģē = [standard orthography] jūngė, h̄j̄mn̄as = ĥimnas.

ñ g k γ (h) x, dorsal consonants. For example, as in literary Lithuanian tá·nḡas = [standard orthography] lągas.

Fig. 2001a-344b: Showing enlarged parts of fig. 2001a-344a, to show the exact shape of (the italic forms of) the letters U+AB82LATIN SMALL LETTER M WITH INWARDS HOOK and U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK.



Fig. 2001a-347: Showing specimens for the intonation marks (U+AB90 ... U+AB99).
 In U+AB95 MODIFIER LETTER SMALL MIDDLE SLANTED DOWN ARROW (red), two applications are unified into one character.
 U+A71D MODIFIER LETTER RAISED EXCLAMATION MARK (green) is already encoded as Africanist tone mark.

§ 11. Intonacijos ir teksto sintagminės skaidos ženklai

Žymėtini tik tie svarbiausi sakinio intonacijos bruožai, kurie sutelkti centriniuose sintagmos ir frazės žodžiuose. Ženkla (jeigu specialiai nenurodyta) kitaip, žymimi po tų žodžių.

$\backslash$ – ryškus tono kilimas (antikadencija), kritimas (kadencija), kilimas–kritimas (akcentuota kadencija). Pvz.: bk *pàpu·tē· žvarbùs vė·jes/ / i·r·ē·mē· krīšti bá·tto·(s) snā·l·gē·s* // ~ Pàpūtė žvarbùs vėjas, ir ēmė krīsti báltos snaigės, *na·ir·grāžùmāz\·gi tu·mē·r·gīnu·!* ~ Na, ir grāžumas gi tų mergīnų!

$\overset{!}{\backslash}$ – nežymus tono kilimas ar kritimas. Pvz.: š. žem. *tas·ō·nī^(e) / mō·n^a brūol's / dēdēlē· mī·līē^(e) tōn·mē·r·gē·tk^(a) / uoñē·ī* // ~ Tas Añtē („Antanas“), mūno („mano“) brólis, dīdeliai („labai“) mylėjo tą mergėlką Onėlę. Dažniausiai šie ženklai rodo ir greičesnę tarimo tempą.

$\downarrow$ – tęsiamas tono kilimas ar kritimas. Pvz.: š. žem. *īēi·vā·kā·krūok / cī·p / mūoñi·n^(a) ēš·prūot^a / krā·u·stūos* // ~ Tie vaikai kriōka („verkia“) cypa („cypia“), mótyna iš prōto kráustos!

$\downarrow$ – tono kilimas su kritimo tendencija intonuojamo segmento pabaigoje. Pvz.: š. žem. *pā·s(k^a) / kad·ūns·mē·r^a / tīk·tā·přī·anūo / tarā·d* // ~ Pās·ku („paskui“), kad anas mīrē, tiktaĩ pri anō („pas jį“) terādo. (Baigiant sakyti *mīrē* susvyruota, ar aiškinti toliau situaciją, ar ne.)

$\downarrow$ – ryškus ir atitinkamai nežymus tono kritimas su kilimo tendencija segmento pabaigoje. Pvz.: bk *tu·vīška·l·jāu·pā·bxi·gēi?* ~ Tu vīšką jau pā·baigēi? (Ramus klausimas; emocingai klausiant ar perklausiant būtų *tu·vīška·l·jāu·pā·bxi·gēi?*).

$\overset{!}{\downarrow}$ – staigus bendras sintagmos tono pakilimas (žymimas frazės ar sintagmos pradžioje). Pvz.: *'kōnēgā·kšītis / tas·nalē·p^a·ō·n·tuorūos!* // *ōns·važā·ū^(a) / ē·nuvažā·ū^(a)* // ~ Kunigáikštis – tas nelīpo an(t) tvorōs! Anas važiāvo i(r) nuvažiāvo. (Pakeltu tonu pabrėžiamas temos vardininkas.)

$\backslash$ – bendras tono kritimas (žymimas frazės ar sintagmos pradžioje). Pvz.: *sāvo·mīñtī·sē / mano·núomo·nē·s / nīēkxs nēktā·ušē / vīšīškxi su tīkāū. / su·bró·lēis* // ~ Sāvo mintysē (mano núomonės niēkas neklāusē) vīšīškai sutikaū su bróliais.

Partial translation from Lithuanian:

Only the most important sentence intonation characteristics are to be marked on paper, and only those which rest on the central words of a syntagm or a phrase. The characters (unless specifically indicated otherwise), are to be written *after* the words they pertain to.

/ \ \ – sharp rise of tone (anticadence), fall (cadence), rise-fall (emphatic anticadence). For example [Lithuanian sentences, phonetically transcribed]

ˊ ˋ – slight rise or fall of tone. For example [Lithuanian sentences, phonetically transcribed]. Usually these characters also denote a faster tempo of delivery.

ˊ \ – protracted tone rise or fall. For example...

ˊˊ – rise of tone with a tendency of falling at the end of the intoned segment. For example...

ˋˋ – strong or accordingly slight fall of tone with a tendency of rising towards the end of the segment. For example...

! – sudden general rise of tone of a syntagm (written at the start of the phrase or syntagm). For example...

ˋ – general fall of tone (written at the start of a phrase or syntagm). For example...

Fig. 2001a-348: Showing specimens for U+2E46 DOTTED VERTICAL LINE (red) and U+2E47 WIGGLED VERTICAL LINE (green).

// – frazės pabaigos (terminalinė) pauzė (žr. ankstesnius pavyzdžius).

/ – sintagmos ribų pauzė (žr. ankstesnius pavyzdžius).

— – ilga neterminalinė pauzė. Pvz.: bk *iṛṭé·ṿaṣ/ | iṛmó·ṭiṇa/ |*
iṛbró·ḷeip̣ – v̄is̄ī k̄aib̄·ž̄v̄é·f̄i·s̄\ p̄uola ta·b̄ēr̄n̄õ·ka· // ~ Ir tėvas, ir mótina, ir bróliai – vis̄i kaip ž̄v̄erys p̄uola tą berniõk̄a.

⋮ – neryški pauzė sintagmos viduje (žr. ankstesnius pavyzdžius).

⋮ – netikėtas kalbėjimo srauto pertrūkis arba staigus intonacijos posūkis. Pvz.: š. žem. *eṛõn̄s̄·ḷõ·b̄r̄ s̄q̄m̄d̄īs̄/ | p̄õ·'p̄é·ŋ̄k̄is̄/ k̄ê̄.i(k)·ḡa.us̄*
t̄õn̄·d̄ē·in̄^(a) da·r̄b̄ēn̄ī·n̄kū // ~ Ir anas liúoba samd̄ys („jis samdydavo“) po penkis... kiek ḡaus tą dīen̄a dar̄binīnk̄ų (pauzė prieš dar̄binink̄ų – pridūrimo signalas).

- – atviroji sandūra. Ypač žymėtina balsių junginiuose, kurie be šio ženkle gali būti skaitomi kaip dvibalsiai. Pvz.: bk *pa·up̄ī·s̄ ~ paup̄ys, su·ir̄ūt̄e· ~ suir̄ut̄e.*

-- – netikėtas kalbėjimo srauto pertrūkis žodžio viduryje. Pvz.: *ute·nīškių š̄p̄j̄á·ūd̄i·d̄a·(s)̄/ ž̄ma·ḡé·l̄īs̄ | k̄a·r̄āik̄é·d̄a·v̄a· n̄^u·k̄āb̄l̄ī·ka·/ ŋ̄--*
n̄uk̄āb̄ī·n̄(t̄) tas̄·p̄u·ḡž̄l̄ī·k̄as̄ // ~ Sp̄j̄āudydavos ž̄moḡēlys, kai reik̄ed̄avo nuo kabliũko n... nukab̄int' tas̄ p̄ūḡž̄liõkas¹⁷.

Partial translation from Lithuanian:

⋮ – slight pause in the middle of a syntagm.

⋮ – unexpected interruption in the flow of speech, or a sharp change of intonation. For example [Lithuanian sentences in the Samogitian dialect, phonetically transcribed]

Fig. 2001a-349: Compare with fig. 1930a-26a which shows the same text.

§ 12. Keletas pavyzdžių¹⁸

Bendrinė kalba

*tuř.guĵe mēřgē.īē.¹⁹ | ačīlīko nu mō.īno.s\ || ji.lā.ksto | ĵieškó.da-
ma sávo mamī.īē.s\ || žmó.ñe.s\ | ktá.ušē\ || kó.kē būwo\ tawo mamā? ||
mēřgē.īē | vėrgdamā sā.ko\ || ařgīl ĵū.s | ñežīno.īē? || māno mamā ab-
dřīskušī | ĩerbē.īē mīs apšīkabīnušī | bē.už.vīsāz | ĉerēšñē\ ||*

Pietų žemaičiai raseiniškiai

*tū.ř.guī mēřgē.īlī | ačīlīka nu mūoī.nas\ || ji.lā.ksta | i.škuodama | sáwa
mamī.īē.s\ || žmūoīnīs | ktá.us\ || kuokā | būwa\ tawa māmā? || mēřgē.īlī
řiegdamā | sá.kā\ || ař.ĵū.s | ñežī.nuot? || mūna māmā abdřīskušī |
īerbīkūms apšīkabīnušī | aīē.už.vīsās | ĉerēšñē\ ||*

Šiaurės žemaičiai telšiškiai

*tō.řgō.u mēřgē.īē | ačēlē.k^(a) nu mūoīn^a.s\ || an^(a).lā.kst^(a) | i.škuodam^a |
sā.u^(a) māmā.ř.s\ || žmūoīnīs | ktā.us\ || kuokā | bū.u^(a) tā.u^(a) māmā? ||
mēřgē.īē | řkūogdam^a | sá.k^(a) || ařgīl ĵū.s | nažēnūot? || mō.n^a mām^(a),
abdrē.skus^(a) | ĩerbēlīems apšīkabē.nus^(a) | bē.ūž.vēsās | ĉerēšñē\ ||*

Rytų aukštaičiai uteniškiai

*tuř.guī mēřgē.ta | aīlī.ka. na mō.čē.s\ || anā.tā.ksta | ĵieška.damā |
sā.βa. mā.tū.īē.s\ || žmó.ñe.s\ | ktá.ušē\ || kó.kē bū.wā\ tā.βa. mō.mā? ||
mēřgē.īē | vėrgdamā | sá.kā\ || ař.gī ĵū.s | ñežī.nā.t\ || mā.na. mō.mā |
abdřī.skus | ĩerbē.ta.m apskābī.nus | aīē.až.vīsāz | ĉerā.sna\ ||*

Rytų aukštaičiai kupiškėnai

*tuř.guī mēřgē.ta | aīlī.ko. nō mō.čō.s\ || ĵi.tā.ksta | ĵieško.damā | sā.βo.
mō.tū.tā.s\ || žmó.nā.s\ | ktá.ušē\ || kó.kē bū.wā\ tā.βo. mō.mā? || mārgó.itā |
vārgdamā | sō.kā\ || ař.gī ĵū.s | ñežī.nō.t\ || mō.nō. mō.mā | abdřī.skus |
tarbā.tā.m apskābī.nus | aīē.už.vīsāz | ĉerā.sna\ ||*

¹⁸ Pasinaudota J. Gerulio (Gerullis, 1930, 11 tt.) antruoju lyginamuoju tekstu „Mama“. Širdingai dėkojame Daivai Atkočaitytei, Irenai Kruopienei, Regi-
nai Rinkauskienei, kurios padėjo mums patikslinti kai kurių tekstų transkripciją.

from p. 350:

Rytų aukštaičiai šiaurės panevėžiškiai

*tō.ř.g^(b) mēřgā.īē | ačēlī.ka nō mō.īños\ || ĵñ.tā.ksta | jæškó.dam^(b) |
sā.va mōtū.īē.s\ || žmó.ñē.s\ | ktā.us^(b) || kōk^b bū.va\ tā.va mām^(b)? || mēřgē.īē
væř.gdam | sá.kā\ || ař.g^(b) ĵū.s | ñežī.nat? || mā.na mām^(b) | abdřī.sk^bs\ |
īerbē.tēm apšēkabi.n^bs\ | bē.ōž.vōs^(b)s\ | ĉerēšñē\ ||*

Fig. 2006a-162: Showing specimens for U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK and several other characters proposed here.

satdá.inēs\ jo.s̄ iš'sl.perk\ || o_vírēJ | ví'r'sl_túos | sọ_ēžgērōm\ ||
 nòl_tę_wòt paseĩ.ñ.k¹ | ta_mó'ĩñ; dāuḡá.us^(e) | || paseĩ.ñ.k¹ | mó'ĩñ²; tē'v'sl |
 sọ_dúon; | su_vĩ.na. | štiklūkēs || pastā_tē; | ē_kās; netūr^(e) | tē_vĩ.na. | àtōs\ pastā-
 ta. | đvē; šteklēn^(e) | tē_júos; | paseĩ.ñ.k¹ || dúonō.s; | tuo(s)_su_dròsk¹ | ušpĩ.t¹
 uñĩ_lē'kštēs; | tōs_dúonō(s) | suwá.tga. | túos; | lžger^(e) | štiklòks; | nọ_e_vl.s¹⁹ ||
 daḡōuJ jiēm | jō_nereĩgdawa. | jāuniesēm\ || tē_vl.s¹ | tòkš; jō | palē.ñ.gvė.ñm's¹ |
 bú.daua. || iš_ (i)ú¹ | nereĩkatá.uj^(e) || tēk_iš_svõ_čos; | iš_svõ.tu. | jō; | išsipĩ-
 kl.ma. \ ta. || pas_mòñ; | mú.su. | krāš¹ ||
 dabaĩ | tē_má's; | gēr'žæm\ || ka_dabaĩ | kad_væstũ.vēs¹ | bāĩ.geš¹ | đvĩ.læktō;
 wā.tandō²⁰ || tē_kò¹ | tē_tep_greĩt; | iššeškōrs\ || vakār; | ka_parvažiuoĩ^(e) | bú-
 dawa. | nætrō.ñ.k¹ | ta_đvĩ.lækt^(a); | atēĩ.n¹\ ||
 [iš ryto] nọ_žā.džn¹ | tē_muzikōntē\ dāuḡá.usē || tē_tie¹ | má.ršs; | griež^(e) |

Fig. 2008a-271: Showing specimens for U+AB83 LATIN SMALL LETTER N WITH INWARDS HOOK and several other characters proposed here.

mē(s)¹ | žid⁽ⁱ⁾ē.ĩ¹ | tōkeĩ_raudúonâ.(s); žē.idèlē.s¹ || pri_pàt¹ |
 žē.m¹s¹ || ta_tei_daḡòkâ¹ | bọ.u | dèdèl^(e); | vā'istā¹\ || ta_lò.b¹ | tũ.n¹
 idies | kàt-sū.d^(e) | idies | ē_đdous-ā; | gē.r¹\ || rūož's¹ ka_bū.s_kuok's¹ |
 kñn\ || ārbà¹ | túokĩ¹ | dā.r¹ | tũ.n¹ 'túokũ¹ | kiesalòku³¹²\ | bū.s-ā\ |
 tuokē(s)_žuolė.l¹s¹ | šàknikēs\ dous || surūou¹ || ta_túokā.s¹ | lò.b¹ |
 ē_gĩ.dĩ.s¹(s)\ || vọ_tē.p¹ | nabò.u\ túokũ¹.m ||
 xž.³¹³\ | ženâ¹\ || toũkâ.r¹ | nē¹ | aš_ā.tmen^(o)¹ | ne_niēk^(a)\ || tōu-
 kâ.r¹ | ženâ¹ | kètũokš¹ | bọu_gi.vènēms | dabā¹ | gi.vènēms ĭr | dèdē¹\
 gērs-ā || vọ_tòukâ.r¹ | bọ.u | sũ¹.kũs¹ || jē¹ | ka(s)_sě.rγā³¹⁴ | sē.rgā¹ | jē¹ |
 nē¹ | nè¹ || juk_tòukâ.r¹ | sākâu\ aš || ka_ĩrĩ.lēk^(a); | áuγũo(m)³¹⁵ |
 mē.s³¹⁶ | ē_šėšē¹_tiktā¹ | tabò-om¹ || àštó.un^(e)¹ | tapaúg¹om¹ || jāu¹ |

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

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 add characters used in Lithuanian dialectology to the UCS
2. Requester's name:	<i>Vladas Tumasonis; Karl Pentzlin</i>
3. Requester type (Member body/Liaison/Individual contribution):	<i>Expert Contribution</i>
4. Submission date:	<i>2010-09-24, revised 2010-10-29</i>
5. Requester's reference (if applicable):	<i>Vilnius University; Faculty of Mathematics and Informatics</i>
6. Choose one of the following:	
This is a complete proposal:	<i>Yes</i>
(or) More information will be provided later:	

B. Technical – General

1. Choose one of the following:	
a. This proposal is for a new script (set of characters):	<i>No</i>
Proposed name of script:	
b. The proposal is for addition of character(s) to an existing block:	<i>Partially</i>
Name of the existing block:	<i>Latin Extended-E (new), Phonetic Ext. Supp. B (new), Supp. Punctuation</i>
2. Number of characters in proposal:	<i>21</i>
3. Proposed category (select one from below - see section 2.2 of P&P document):	
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 ☐	
4. Is a repertoire including character names provided?	<i>Yes</i>
a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?	<i>Yes</i>
b. Are the character shapes attached in a legible form suitable for review?	<i>Yes</i>
5. Fonts related:	
a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?	<i>Michael Everson</i>
b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):	
6. References:	
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	<i>Yes</i>
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	<i>Yes</i>
7. 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)?	<i>No</i>

8. 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: N3702-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11, 2005-01, 2005-09, 2005-10, 2007-03, 2008-05, 2009-11)

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before?	No
If YES explain	
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.)?	Yes
If YES, with whom?	One of the authors (V. T.) does itself belong to the scientific community
If YES, available relevant documents:	See text
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?	Yes
Reference:	See text
4. The context of use for the proposed characters (type of use; common or rare)	Scientific
Reference:	See text
5. Are the proposed characters in current use by the user community?	Yes
If YES, where? Reference:	See text
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	Yes
If YES, is a rationale provided?	Yes
If YES, reference:	To keep in line with related characters
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	Yes
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?	No
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?	No
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?	No
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?	No
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?	No
If YES, describe in detail (include attachment if necessary)	
13. Does the proposal contain any Ideographic compatibility character(s)?	No
If YES, is the equivalent corresponding unified ideographic character(s) identified?	
If YES, reference:	