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Authors: Vladas Tumasonis; Karl Pentzlin
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Changes compared with L2/10-357:
– The "baseline modifier letters" were dropped (as unification with subscript letters is considered acceptable).
– An explanation why the proposed "vertical lines" are in fact "vertical" was added.
– More examples to show the contrastive use of the proposed "n with inwards hook" and the already encoded "eng" are added as fig. 1930a-65 and 1930a-88.

Changes compared with L2/11-135 (the document where the decisions of UTC #127 documented in WG2 N4062 = L2/11-191 were based upon):
– The decisions of UCT #127 as documented in WG2 N4062 = L2/11-191, as concerning character names, code points, and character properties, are worked in.
– As the unifications requested in that document for the two proposed letters with inwards hook are not applicable (see below at the header "2. Encoding considerations; 2.1 The letters"), these are retained, with code points changed in line with the letters accepted in that document.
– Regarding the intonation marks, while following that document regarding the name scheme and the placement of these into the "Miscellaneous Symbols and Arrows" block, we propose an improvement (see below at the header "2. Encoding considerations; 2.2 The intonation marks").

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=L0GXTLiMOIPLOMXaxIgJ&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

There are 4 meanings each for 'm' and 'n' in the Lithuanian dialectology system (see also [2011a]):

Primary articulation	Secondary articulation	
	Non-palatalised ('hard')	Palatalised ('soft')
bilabial *m*	m, as in [ramùs], standard orthography *ramus* ('calm')	m̡, as in [ram̡ùs], standard orthography *ramius* ('calm', accusative plural)
labiodental *m* (*m* before *v*, *f*)	m, as in [žemvaldĭˑs], standard orthography *žemvaldys* ('landowner')	m̡, as in [žém̡vežę], standard orthography *žemvežė* ('dumper truck')
dental *n*	n, as in [gandaĩ], standard orthography *gandai* ('rumours')	n̡, as in [n̡uˑrùs], standard orthography *niūrus* ('gloomy')
velar *n* (*n* before *g*, *k*)	n, as in [brangùs], standard orthography *brangus* ('dear')	ŋ, as in [braŋc̡ùs], standard orthography *brangius* ('dear', accusative plural)

m – U+006D LATIN SMALL LETTER M;

m̡ – U+1D86 LATIN SMALL LETTER M WITH PALATAL HOOK;

m – proposed U+A796 LATIN SMALL LETTER M WITH INWARDS HOOK;

ɱ – U+0271 LATIN SMALL LETTER M WITH HOOK;

n – U+006E LATIN SMALL LETTER N;

n̡ – U+1D87 LATIN SMALL LETTER N WITH PALATAL HOOK;

n – proposed U+A797 LATIN SMALL LETTER N WITH INWARDS HOOK;

ŋ – U+014B LATIN SMALL LETTER ENG.

In previous versions of this proposal, we only emphasized the fact that the proposed letter U+A797 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.

Thus, UTC #127 regrettably had incomplete information about the Lithuanian dialectology system, which allowed them in the document WG2 N4062 = L2/11-191 to request to unify the proposed U+A796 with U+1D86, and the proposed U+A797 with U+014B or U+1D87.

However, as the table above now added to this revision of our proposals together with the reference [2011a] show, those characters have contrastive use and therefore cannot be unified.

Thus, we retain them in this revision of our proposal.

Regarding the form of the letters "with inwards hook", with the selection of the representative 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.

2.2 The intonation marks

The ten intonation marks, proposed within U+2B4E…2B61, 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° (i.e., the inclination is larger than 60°).
(As it is to be expected for phonetics, all text specimens are found typeset in italics. However, the intonation marks are slanted by design, retaining the symmetry of the angle of the upward and downward marks independent of the appliance of italics.)

A unification of the proposed
  ↗ U+2B60 SLANTED NORTH ARROW
  ↘ U+2B61 BACKSLANTED SOUTH ARROW
with the existing
  ↗ U+2197 NORTH EAST ARROW
  ↘ U+2198 SOUTH EAST ARROW
would impose no real problems if these two characters were the only ones used as intonation marks.

However, the intonation marks all have a "stem" which has to be inclined by the same amount against the vertical axis (six of the ten characters clockwise, for anticlockwise).
Thus, an unification as above (as recommended by UTC #127 in WG2 N4062 = L2/11-191) would fix this inclination angle to 45°, by the nature of NORTH EAST and SOUTH EAST.

If, consequently, the proposed U+2B4E would be named SHORT NORTH EAST ARROW, this would suggest a representative glyph also inclined 45°, to accord to the name and to the representative glyph of U+2197 NORTH EAST ARROW.
Thus, U+2B4E would get a representative glyph which is neither seen in Lithuanian dialectology, nor elsewhere (at least until now, there is no proposal for a SHORT NORTH EAST ARROW based on other evidence).

Moreover, there is the proposed U+2B5E, requested in N4062 to be named BENT ARROW POINTING DOWNWARDS THEN NORTH EAST. This name (besides the fact that the character has no curvature, thus BENT seems insuitable) is correct as the arrowhead part attaches to its lower end in fact directs NORTH EAST. Obviously, the inclination of the arrowhead part must have another inclination angle than the "stem". But if the other characters were named based on "NORTH EAST", this had to be applied to the stem rather than the arrowhead part. Thus, the name as requested in N4062 would suggest a character whose stem cannot be inclined the same amount as the other characters of the intonation mark set.

Thus, the names proposed in N4062 seem inconsistent and misleading to any font designer who is not especially aware of the design of the intonation mark set.

Therefore, we exchanged the terms "NORTH EAST" and "SOUTH EAST" in the names requested in N4062 by the terms "SLANTED NORTH" and "BACKSLANTED SOUTH" in the otherwise accepted N4062 names.

(We could also have selected the terms "NORTH NORTH EAST" / "SOUTH SOUTH EAST" [indicating a fixed 22.5° angle] or "ONE OCLOCK DIRECTED" / "FIVE OCLOCK DIRECTED" [indicating a fixed 30° angle], but we have preferred terms which neither suggest a fixed angle nor suggest the encoding of more arrows to get the full set with the according angle steps.)

The term "SLANTED" also seems appropriate to replace the term "BENT" for the proposed U+2B5B/U+2B5C, which show in fact no curvature.

Thus, the term "SLANTED"/"BACKSLANTED" is used consequently as name part for the whole set of intonation marks, emphasizing their belonging to a specific set.

In consequence, we retain the full-sized arrows proposed as U+2B60/U+2B61, instead of unifying them with the NORTH/SOUTH EAST ARROWs.

The price of having two more encoded characters to get a consistently named set with consistent representative glyphs which correspond to the character names, instead of causing eight newly encoded characters to have misleading names and representative glyphs which either do not conform to the names or have an appearance which is found nowhere in actual use, seems appropriate.

2.3 The vertical lines

The proposed U+2E3D VERTICAL SIX DOTS and U+2E3E WIGGLY 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.

(The naming VERTICAL SIX DOTS for U+2E3D was requested such by UTC #127; the previous revisions of this proposal named this character DOTTED VERTICAL LINE.)

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 representative glyphs.

Referring to the glyphs in italic fonts alone (as the use of such fonts is prevalent in phonetic text), these characters could have been proposed as DOTTED SOLIDUS and WIGGLY SOLIDUS as well.

However, the slant angle in all specimens follows that of the vertical strokes of the Latin letters. Moreover, fig. 2004a-184 (one of the rare examples showing phonetic text in a non-italic font) in fact shows true vertical lines (albeit only the already encoded ones of the set). Thus, the proposal follows this for the newly proposed vertical lines used in Lithuanian dialectology.

3. Proposed Characters

Block: Latin Extended-D

Additions for Lithuanian dialectology

ꞔ   U+A794   LATIN SMALL LETTER C WITH PALATAL HOOK
(see fig. 1930a-XVIII, 1930a-6, 2001a-344a)

ꞕ   U+A795   LATIN SMALL LETTER H WITH PALATAL HOOK
→ A727 latin small letter heng
(see fig. 2001a-344a)

Ꞗ   U+A796   LATIN SMALL LETTER M WITH INWARDS HOOK
(see fig. 2001a-344a/b, 2008a-306)

ꞗ   U+A797   LATIN SMALL LETTER N WITH INWARDS HOOK
(see fig. 1930a-XIXa/b [with explanation],
1930a-26b, 2001a-344a/b)

Block: Cyrillic Extended-B

Additions for Lithuanian dialectology

ъ   U+A69C   MODIFIER LETTER CYRILLIC HARD SIGN
≈ <super> 044A
(see fig. 2001a-342 [with explanation], 2001a-344, 2004a-184)

ь   U+A69D   MODIFIER LETTER CYRILLIC SOFT SIGN
≈ <super> 044C
(see fig. 2001a-341 [with explanation], 2004a-184)

Block: Supplemental punctuation
Additions for Lithuanian dialectology

⸽   U+2E3D   VERTICAL SIX DOTS
= dotted vertical line
· harmonizes in height with U+007C VERTICAL LINE
→ 205E vertical four dots
→ 250A box drawings light quadruple dash vertical
→ 2999 dotted fence
(see fig. 2001-348 ff., see also fig. 2004a-184)

⸾   U+2E3E   WIGGLY VERTICAL LINE
→ 2307 wavy line
→ 299A vertical zigzag line
(see fig. 2001-348 ff., see also fig. 2004a-184)

Block: Miscellaneous Symbols and Arrows

Intonation marks for Lithuanian dialectology

ʈ U+2B4E   SHORT SLANTED NORTH ARROW

    = slight rise in tone
        (see fig. 2001a-347)
    (N3914: U+AB94 MODIFIER LETTER SMALL MIDDLE SLANTED UP ARROW)
    (N4062: U+2B4E SHORT NORTH EAST ARROW)

ɭ U+2B4F   SHORT BACKSLANTED SOUTH 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)
    (N3914: U+AB95 MODIFIER LETTER SMALL MIDDLE SLANTED DOWN ARROW)
    (N4062: U+2B4F SHORT SOUTH EAST ARROW)

ſ U+2B5A   SLANTED NORTH ARROW WITH HOOKED HEAD

    = increasing tone with falling trend at the end
        (see fig. 2001a-347)
    (N3914: U+AB92 MODIFIER LETTER SLANTED UP ARROW
                ENDING IN BEND)
    (N4062: U+2B5A NORTH EAST ARROW WITH HOOKED HEAD)

ꜟ U+2B5B   BACKSLANTED SOUTH ARROW WITH HOOKED TAIL

    = sharp rise and fall in tone
        (see fig. 2001a-347)
    (N3914: U+AB93 MODIFIER LETTER SLANTED DOWN ARROW
                STARTING WITH BEND)
    (N4062: U+2B5B SOUTH EAST ARROW WITH HOOKED TAIL)

ſ U+2B5C   SLANTED NORTH ARROW WITH HORIZONTAL TAIL

    = continued rise in tone
        (see fig. 2001a-347)
    (N3914: U+AB96 MODIFIER LETTER SLANTED UP ARROW
                STARTING WITH HORIZONTAL LINE)
    (N4062: U+2B5C NORTH EAST ARROW WITH HORIZONTAL TAIL)

ꜜ U+2B5D   BACKSLANTED SOUTH ARROW WITH HORIZONTAL TAIL

    = continued fall in tone
        (see fig. 2001a-347)
    (N3914: U+AB97 MODIFIER LETTER SLANTED DOWN ARROW
                STARTING WITH HORIZONTAL LINE)
    (N4062: U+2B5D SOUTH EAST ARROW WITH HORIZONTAL TAIL)

⌐ U+2B5E   SLANTED ARROW POINTING DOWNWARDS THEN NORTH EAST

         = sharp fall in tone with rising trend at the end
              (see fig. 2001a-347)
         (N3914: U+AB98 MODIFIER LETTER SLANTED LINE WITH
                        NORTH EAST ARROW FROM THE LOWER END)
         (N4062: U+2B5E BENT ARROW POINTING DOWNWARDS THEN NORTH EAST)

⌐ U+2B5F   SHORT SLANTED ARROW POINTING DOWNWARDS THEN NORTH EAST

         = slight fall in tone with rising trend at the end
              (see fig. 2001a-347)
         (N3914: U+AB99 MODIFIER LETTER SHORT SLANTED LINE WITH
                        NORTH EAST ARROW FROM THE LOWER END)
         (N4062: U+2B5F SHORT BENT ARROW POINTING DOWNWARDS THEN NORTH EAST)

↗ U+2B60   SLANTED NORTH ARROW

         = sharp rise in tone
              (see fig. 2001a-347)
         (N3914: U+AB90 MODIFIER LETTER SLANTED UP ARROW)
         (N4062: to be unified with U+2197 NORTH EAST ARROW)

↘ U+2B61   BACKSLANTED SOUTH ARROW

         = sharp fall in tone
              (see fig. 2001a-347)
         (N3914: U+AB91 MODIFIER LETTER SLANTED DOWN ARROW)
         (N4062: to be unified with U+2198 SOUTH EAST ARROW)

Properties:

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2B4E;SHORT SLANTED NORTH ARROW;So;0;ON;;;;;N;;;;;
2B4F;SHORT BACKSLANTED SOUTH ARROW;So;0;ON;;;;;N;;;;;
2B5A;SLANTED NORTH ARROW WITH HOOKED HEAD;So;0;ON;;;;;N;;;;;
2B5B;BACKSLANTED SOUTH ARROW WITH HOOKED TAIL;So;0;ON;;;;;N;;;;;
2B5C;SLANTED NORTH ARROW WITH HORIZONTAL TAIL;So;0;ON;;;;;N;;;;;
2B5D;BACKSLANTED SOUTH ARROW WITH HORIZONTAL TAIL;So;0;ON;;;;;N;;;;;
2B5E;SLANTED ARROW POINTING DOWNWARDS THEN NORTH EAST;So;0;ON;;;;;N;;;;;
2B5F;SHORT SLANTED ARROW POINTING DOWNWARDS THEN NORTH EAST;So;0;ON;;;;;N;;;;;
2B60;SLANTED NORTH ARROW;So;0;ON;;;;;N;;;;;
2B61;BACKSLANTED SOUTH ARROW;So;0;ON;;;;;N;;;;;
2E3D;VERTICAL SIX DOTS;Po;0;ON;;;;;N;;;;;
2E3E;WIGGLY VERTICAL LINE;Po;0;ON;;;;;N;;;;;
A69C;MODIFIER LETTER CYRILLIC HARD SIGN;Lm;0;L;<super> 044A;;;;N;;;;;
A69D;MODIFIER LETTER CYRILLIC SOFT SIGN;Lm;0;L;<super> 044C;;;;N;;;;;
A794;LATIN SMALL LETTER C WITH PALATAL HOOK;Ll;0;L;;;;;N;;;;;
A795;LATIN SMALL LETTER H WITH PALATAL HOOK;Ll;0;L;;;;;N;;;;;
A796;LATIN SMALL LETTER M WITH INWARDS HOOK;Ll;0;L;;;;;N;;;;;
A797;LATIN SMALL LETTER N WITH INWARDS HOOK;Ll;0;L;;;;;N;;;;;
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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+A796 LATIN SMALL LETTER M WITH INWARDS HOOK is similar to U+006D LATIN SMALL LETTER M.
Likewise, the letter U+A797 LATIN SMALL LETTER N WITH INWARDS HOOK is similar to U+006E LATIN SMALL LETTER N.

The intonation marks, as symbols, 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

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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-XVIII: *Showing specimens for U+A794 LATIN SMALL LETTER C WITH PALATAL HOOK.*

Partial translation from German:

[*g*] = strongly voiced, unaspirated g, …

[*ɢ*] = palatal voiced g, …

Fig. 1930a-XIXa: *Showing specimens for U+A797 LATIN SMALL LETTER N WITH INWARDS HOOK in an use contrastive to the already encoded U+014B LATIN SMALL LETTER ENG.*

$[n]$ = dentales, stark stimmhaftes *n*, gemeinlit.: schriftlit. *nuõ* .

$[\eta]$ = palatales *n*, gemeinlit.: schriftlit. *suñ̃.ķei* = *suñkiai* .

$[\textit{ŋ}]$ = velares *n*, gemeinlit.: schriftlit. *meñ̃.ko·* = *meñko* .

$[\eta]$ = silbisches *n*, sehr selten: R 5 *łɔukúosn̩* ⟨ *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] *suñ̃.ķei* = [standard orthography] *suñkiai*.
Palatalinis (minkštas gomurinis) n, kaip bendrinės lietuvių kalbos žodyje suñ̃ ķei = suñkiai.

[*ŋ*] = velar *n*, as in literary Lithuanian [phonetically transcribed] *meŋ.ko·* = [in the standard orthography] *meñko*.
Veliarinis (kietas gomurinis) n, kaip bendrinės lietuvių kalbos žodyje meŋ.ko· = meñko.

[*n̩*] = syllabic *n*, very rare, as in the dialect [conventionally marked R5 in the Gerullis' book] *łɔukúosn̩*, corresponding to the standard Lithuanian *laukúosna*.
Skiemeninis n, labai retas, kaip tarmės, Gerulio knygoje sutartinai žymimos R5, žodyje łɔukúosn̩ < laukúosna.

Fig. 1930a-XIXb: *Enlarged part of 1930a-XIXa, to show the exact shape of (the italic form of) U+A797 LATIN SMALL LETTER N WITH INWARDS HOOK.*

$$\left[\,\textit{ŋ}\,\right]$$

Fig. 1930a-6: *Showing specimens for U+A794 LATIN SMALL LETTER C WITH PALATAL HOOK (red).*

Zuĩkis iř ežỹs.

Dailùs, gražùs zuikēlis sãko ēžiui:

— *Kokiē, broliùkai, tãvo rūbai dỹgūs iř negrãžūs.*

— *Tiesà,* — *atsãkė ežỹs,* — *bèt mãno ãdatos *àpgina manè nuo šuniēs iř viľko dantū̃. Ař tám tāvo gražùs kailēlis? Zuikēlis niēko nebeatsãkė, tìk suñkiai atsidùso.*

zuiķī·s iř. ežĩ·s

daiłùs gražùs zuiķæ·łis sā·ko æ·žui .

kó·ķi bro·łùkai tàβo· rũ·bai dĩ·gu·s iř. negrā·žu·s

ĩiesà atsā·ķe· ežĩ·s bèt màno· ã·dato·s àbçina mañè nuõ šu- ñiēs iř. βiĩ.ko· dantũ·

ař. tá·m tàβo· gražùs kaiĩæ·łis zuiķæ·łis niēko· nebeatsā·ķe· ĩìk˙ suñ̃.ķei atŝidùso·

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

tuř̃.gui meřçã·ła atŝiłí.ka nù mó·îinas
ʝì (auch ʝiń) łã·ksta ʝe̯škó·dama sàβa mam̃i·îes
žmó·ñis kłá·uŝ
·kó·ķᵉ bŭ.βa tàβa mã·ma
meřçĩ·îe veřgdam,à sã·ka
ař ʝŭ·s ñežĭ.no̯î màna mã·ma aḅdrí.skᵘs tarβã·łọm apŝikabí.-
nus àłe ùž îisas çeřã·ŝñe

Fig. 1930a-26b: *Showing a specimen for U+A797 LATIN SMALL LETTER N WITH INWARDS HOOK.*

kuř̃ îeiŝĩ·ƀe
tuṗé̯·dams po̯ukŝîã·łis mã·di pamã·îe ańt žã·m̃es gruďã·łi iř
m̃ìŝłiʝe sá·u̯
im̃.ŝᵘ iř sułèŝu̯
atŝí.tuṗe po̯ukŝîã·łis př̃ì grú·da iř paklŭ̃·βa í. spá·stus
kuóď,èl̂ àŝ tùř̃,u̯ (auch tùř̃u̯) pražú·î gro̯ũ.džei sučipŝé̯·ʝe
po̯ukŝîã·łis vànag,aî gá·uda çí·βus po̯ukŝîèlùs iř taî ʝiem ñiēkai
ó. àŝ tùř̃u̯ dèl̂ víena mev̄.ka gruďã·łe pražú·î

Fig. 1930a-65: *Showing a specimen for U+A797 LATIN SMALL LETTER N WITH INWARDS HOOK (red) in an use contrastive to the already encoded U+014B LATIN SMALL LETTER ENG (green .*

mas.   Tuõkart iŝ grãbo atsi-
stójẹs výras iř priē visŭ išbegé-
dinẹs sàvo tiñginẹ žmõnạ.   Ař̃
ʝì pasitaĩsiusi, ař̃ nè, aš neži-
naũ.   Tìk màt, kaĩp pasáuly
atsitiñka.

Elžbietà Būténienė.

prã·ta ķí.łes ʝùõks eř̃ patĭ·łom
šṇebždé̯·ʝõms tuók,ař̃·t ẹŝ grã·ba
atsẹstó·ʝeŝ βí·rs eř̃ p̂řẹ̀ β̃o̯su
ẹžbeçé̯·dẹñeŝ sã·βa teñ̃·çẹñe
žmõ·no̯ ař̃ ʝí· paŝẹtaî·ŝ'ŝ ař̃
ñẹ̀ àŝ ñe̯žɔ̃no̯ îɔ̃k̂ màt kaî·p
pasá·uł⁽ⁱ⁾ atsẹî̂ŝv̄·kᶜ

alžbiēt' bọłé̯·ñeñẹ̯

Fig. 1930a-88: *Another specimen for U+A797 LATIN SMALL LETTER N WITH INWARDS HOOK (red) in an use contrastive to the already encoded U+014B LATIN SMALL LETTER ENG (green).*

βeží.mu. βisọ·ķu̯. βal̂çi.mú· iř
ķitú· ɾaikałiñçé̯.ŝñu̯. daiktú·
iŝķełã.βi.s beβažúodamas paŝ-
łiv̄·ku.s ŭ.bagu. ú.bagas pa-
mã.îi.s iŝiķí.ŝuŝu̯. ìŝ βeží.mã.
pładé̯.łы. dúonã.s praďé̯·ʝi.s
praŝí·î kàd iř ʝã̆·m př̃imestú·

Fig. 2001a-341: *Showing specimens for U+A69D MODIFIER LETTER CYRILLIC SOFT SIGN, some enclosed in the (already encoded) superscript parentheses U+207C/U+207D.*

> ь = labai redukuotas bespalvis priešakinis balsis; vartotinas tik tada, kai tikslesnės balsio spalvos neįmanoma nustatyti. Pvz.: š. pan. *àk⁽ь⁾ŝ* ~ akìs, *žàl⁽ь⁾ŝ* ~ žaliùs, -iàs;

Translation from Lithuanian:

> ь = 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⁽ь⁾ŝ* = literary Lithuanian *akìs*, etc.

Fig. 2001a-342: *Showing specimens for U+A69C MODIFIER LETTER CYRILLIC HARD SIGN (green), some enclosed in the superscript parentheses U+207C/U+207D.*

> ъ = labai redukuotas bespalvis užpakalinis balsis; vartotinas tik tada, kai tikslesnės balsio spalvos neįmanoma nustatyti. Pvz.: š. pan. *ràg⁽ъ⁾s* ~ ragùs, *vaĩ.k⁽ъ⁾s* ~ vaĩkas, *vaĩk⁽ъ⁾s* ~ vaikùs.

Translation from Lithuanian:

> ъ = 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⁽ъ⁾s* = literary Lithuanian *ragùs*, etc.

Fig. 2001a-343: *Showing specimens for U+A69C MODIFIER LETTER CYRILLIC HARD SIGN (red) and U+A69D MODIFIER LETTER CYRILLIC SOFT SIGN (green).*

> § 6. R e d u k c i j a
>
> Maža kiekybinė balsio redukcija žymima pakeltu mažesnio šrifto raš-meniu: *ᵃ, ⁱ, ᵘ*. Pvz.: š. žem. *šâ·rkᵃs* ~ šárkos, *à.v̂ⁱs* ~ ãvys, *v̂ĭ·rᵘ* ~ výrų. Kai redukcija itin ryški (balsis nesudaro skiemens ir pan.) balsio rašmuo dar ir susklaučiamas: *⁽ᵃ⁾, ⁽ⁱ⁾, ⁽ᵘ⁾*. Pvz.: š. žem. *anᵃ‿pà.met̨⁽ᵉ⁾ vã·k⁽ᵃ⁾ ǫn‿tà.k⁽ᵃ⁾* ~ ana („ji") pãmetė vaĩką an(t) tãko.
>
> Redukcija, iš esmės keičianti balsio kokybę, žymima minėtais specia-liais rašmenimis: *α ə ι ь υ ъ*. Reikalui esant, jie gali būti pakeliami bei su-mažinami (*ˣ, ᵋ, ь, ᵘ, ъ*) ir susklaučiami (*⁽ᵅ⁾, ⁽ᵓ⁾, ⁽ь⁾, ⁽ᵛ⁾, ⁽ъ⁾*). Pvz.: š. pan. *àk⁽ь⁾ŝ* ~ akìs, *ràg⁽ь⁾s* ~ ragùs, *v̂ᵌšt⁽ь⁾* ~ vištà.

Fig. 2001a-344a: *Showing specimens for:*
U+A794 LATIN SMALL LETTER C WITH PALATAL HOOK (red),
U+A795 LATIN SMALL LETTER H WITH PALATAL HOOK (green),
U+A796 LATIN SMALL LETTER M WITH INSIDE HOOK (blue),
U+A797 LATIN SMALL LETTER N WITH INSIDE HOOK (purple),
U+A69C MODIFIER LETTER CYRILLIC HARD SIGN (orange).

§ 7. Priebalsių ženklai

p b β φ m w – abilūpiai. Pvz., bk *βóˑrɑs ‖ vóˑrɑs ~* vóras, *φùr̃i̯e ‖ furi-i̯e ~* fùrija. Tariant *β* tarp lūpų būna plokščias plyšys, tariant *w* – apskritas.

f v m ṗ ḅ – lūpų dantiniai. Pvz.: bk *ñimfa ~* nìmfa, *apvadɑĭˑ ~* apva-daĭ, *ṗfèñigɑs ~* pfènigas. Ženklu *v* dabar įprasta žymėti atitinkamą bk ir tarmių garsą, nors dažniausiai jis yra abilūpis, – vadinasi, turėtų būti ra-šomas *β* arba *w*.

j i̯ t̯ d̯ k̯ ɡ̯ l̯ r̯ n̯ ŋ χ h̯ – palataliniai. Pvz.: bk *k̯eŋk̯éˑi̯es ~* kenkėjas, *júŋɡ̯eˑ ~, brɔŋχitɑs*, kretingiškių *jâ.ut̯ᵘ ~* jáučių[12]. Pokario metais vietoj *k̯ ɡ̯ ŋ* ir kt. įprasta rašyti *k̂ ĝ n̂*, beveik nebevartojami *j t̯ d̯*.

ż ṡ ċ ʒ̇ – retrofleksiniai („šlekiuojamieji“); tariami kiek atlenktu atgal liežuvio galu. Pvz., senųjų žagariečių *ŝȇŝ̃ū̇ˑ żõˑʒ̇ù. ~* šešių žõdžių, *ŝȇnùkŝ ~* senùkas (girdėti lyg tarpiniai garsai tarp *š / s, ž / z, ʒ̇ / ʒ*)[13].

l̥ m̥ n̥ r̥ – skiemeniniai. Pavartojami tik fakultatyviai, – pvz., š. pan. *àkl̥ᵒs ‖ àkət̯ᵒs* (kai kur *àkot̯ᵒs*) ~ aklùs.

t d s z c ʒ n l – liežuvio priešakiniai dantiniai. Pvz.: bk *ʒūˑkɑs ~* dzūkas, *ʒiŋgul̂ùkɑi ~* dzinguliukai. Vietoj *ʒ ʒ̃* dažniausiai rašomi digrafai *dz dź*, nors jie ir nesiderina su *c ĉ*.

t̯ d̯ š ž č ǯ l̯ r n̯ – liežuvio priešakiniai alveoliniai. Pvz.: *t̯ràkt̯i ~* tràkti, *d̯r̃iˑpsoˑ ~* drỹbso, *žá.n̯rɑs ~* žánras, *ž̌á.r̃ǯɡina ~* džáržgina, *ǯǔ·ɡåu̯je ~* džiū-gauja. Vietoj *ǯ ǯ̃* labai dažnai rašomi digrafai *dž dẑ*, nesideriną su *č ĉ*.

ş ẓ ç r̩ – retrofleksiniai. Pasitaiko tik kaip variantai ir todėl žymėtini tiktai epizodiškai, – pvz.: bk *şrùtoˑs ~* srùtos, *pǔˑẓrɑs ~* pūzras.

ŋ ɡ k ɣ (h) x – liežuvio užpakaliniai. Pvz., bk *łáŋgɑs ~* langas. Vietoj *ɣ* 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 *h̯*:

f v m ṗ ḅ, labial-dental consonants. For example, as in literary Lithuanian [phonetically transcribed] *ñimfa* = [standard orthography] *nìmfa*, etc.

... *ɡ̯* ... *h̯* palatal consonants. For example, as in literary Lithuanian [phonetically transcribed] *júŋɡ̯eˑ* = [standard orthography] *jùngė*, *h̯ímnas* = *hìmnas*.

ŋ g k ɣ (h) x, dorsal consonants. For example, as in literary Lithuanian *łáŋgɑs* = [standard orthography] *lángas*.

Fig. 2001a-344b: *Showing enlarged parts of fig. 2001a-344a, to show the exact shape of (the italic forms of) the letters U+A796 LATIN SMALL LETTER M WITH INWARDS HOOK and U+A797 LATIN SMALL LETTER N WITH INWARDS HOOK.*

m   n

§ 11. Intonacijos ir teksto sintagminės skaidos ženklai

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

/ \ ꞌ – ryškus tono kilimas (antikadencija), kritimas (kadencija), kilimas–kritimas (akcentuota kadencija). Pvz.: bk *pàpu·îę· žvarbùŝ v̂ę́·jesı | iꞓ̂_ę̀·m̂ę· kꞓ̃ı̃šⁱti bá.ɬto·(s) snɑɪ̃·çę·s\ ‖* ~ Pàpūtė žvarbùs vėjas, ir ēmė krìsti báltos snaĩgės, *na_ir_gražùmɑẑꞌ_çi tu._m̂eꞓ̃çinu·! ~* Na, ir gražùmas gi tų merginų!

ꞓ ꞌ – nežymus tono kilimas ar kritimas. Pvz.: š. žem. *tas_ǫ̃·ñⁱ̃ꞗ⁽ᵉ⁾ı ⦙ mǫ̇.nᵃ brûoꞏ̃l̂sı | d̂ȩd̂ȩꞏ̂lȇ· m̂i.Ꞗ̃iȩꞏ⁽ᵉ⁾ tǫn_m̂e.ꞓ̃çǽ.ɬk⁽ᵃ⁾\ ⦙ ꭎuoñȩ.l̂ꞗ\ ‖* ~ Tas Añtė („Antanas"), mùno („mano") brólis, dìdeliai („labai") mylėjo tą mergélką Onėlę. Dažniausiai šie ženklai rodo ir greitėlesnį tarimo tempą.

⌐ \ – tęsiamas tono kilimas ar kritimas. Pvz.: š. žem. *ꞗ̃ęı_vá.kã· kꞓ̃ũokı ꞌĉꞗ̃·pꞐ | mûoꞖi.n⁽ᵃ⁾ ęŝ_prûoꞔᵃı ⦙ krã··u.stûos\! ‖* ~ Tie vaikaĩ kriõka („verkia") cȳpa („cypia"), mótyna iš prõto kráustos!

Ꞓꞌ – tono kilimas su kritimo tendencija intonuojamo segmento pabaigoje. Pvz.: š. žem. *pȧ.s(kᵘ)ı ⦙ kad_ꭎns_m̂ę̇.ꞓ̃ꞗ̊Ꞓꞌ | ꞗ̃ik̤ꞇã·_pꞓ̀l̤|_anûo | tarȧ.dᵃ\ ‖* ~ Pãsku („paskui"), kad anas mìrė, tiktaĩ pri anõ („pas jį") terãdo. (Baigiant sakyti *mìrė* susvyruota, ar aiškinti toliau situaciją, ar ne.)

∟ ⌐ – ryškus ir atitinkamai nežymus tono kritimas su kilimo tendencija segmento pabaigoje. Pvz.: bk *tu_v̂ıska·∟ jåu_pàbɑiçei? ~* Tu vìską jau pàbaigei? (Ramus klausimas; emocingai klausiant ar perklausiant būtų *tu_v̂ıska·⌐ jåu_pàbɑiçei?*).

! – staigus bendras sintagmos tono pakilimas (žymimas frazės ar sintagmos pradžioje). Pvz.: *ꞌkǫnȩgâ·kš̃ꞗ̃isı ⦙ tas_naꞖ̂ę̇.pᵃ\ ǫ̇·n_tuorũos! ‖ ǫns_važȧ.ꭎ⁽ᵃ⁾Ꞑ | ȩ_nuvažȧ.ꭎ⁽ᵃ⁾\ ‖* ~ Kunigáikštis – tas nelìpo an(t) tvorõs! Anas važiãvo i(r) nuvažiãvo. (Pakeltu tonu pabrėžiamas temos vardininkas.)

ꞌ – bendras tono kritimas (žymimas frazės ar sintagmos pradžioje). Pvz.: *sàvo· m̂iñꞗ̃i·ŝȩꞐ | ꞌmano._núomo·ñę·sı ⦙ ñiȩ̃kɑs ñȩkɬá.ꭎŝȩ\ | v̂ı̃šiškɑiı su ꞗ̃ikåũ. ⦙ su_bró·l̂ȩis\ ‖* ~ Sàvo mintysè (mano núomonės nìekas nekláusė) vìsiškai sutikaũ 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]

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

∫ ∖ – protracted tone rise or fall. For example...

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

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

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

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

Fig. 2001a-348: *Showing specimens for U+2E3D VERTICAL SIX DOTS (red) and U+2E3E WIGGLY VERTICAL LINE (green).*

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

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

— – ilga neterminalinė pauzė. Pvz.: bk *iȓ̯ tę́·vɑs∤ ∕ ir̯ mó·îinɑ∤∕ ir̯ bró·l̦ei∫ — v̂isì̯ kɑib̯ ž̦v̦ę́·r̂i·s∿ púola ta.̯ b̦eȓñõ·ka· ‖* ~ Ir tévas, ir mótina, ir bróliai – visì kaip žvérys púola tą berniõką.

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

(§) – netikėtas kalbėjimo srauto pertrūkis arba staigus intonacijos posūkis. Pvz.: š. žem. *ęr̯ ọñs̯ l̂ộ·b̷ so.md̂î·s∤ ∕ pọ 'pę́·ŋk̦is∤* (§) *k̦ệ.i(k)ˌ gâ.us∖ tọn̯ dę̆·in⁽ᵃ⁾* (⫶) *da.r̂b̦eñ̦ʼnkuˌ ‖* ~ Ir anas liúoba samdýs („jis samdydavo") po penkìs… kíek gáus tą dĩeną darbiniñkų (pauzė prieš darbininkų – pridūrimo signalas).

- – atviroji sandūra. Ypač žymėtina balsių junginiuose, kurie be šio ženklo gali būti skaitomi kaip dvibalsiai. Pvz.: bk *pa-up̂î·s* ~ paupỹs, *su-irùîę̆·* ~ suirùtė.

-- – netikėtas kalbėjimo srauto pertrūkis žodžio viduryje. Pvz.: uteniškių *ŝp̂jǽ.ud̂i.dava.(s)∤ žma.çė́.l̦i.s ∕ kɑi̯ rɑik̦ę́·davaˌ n‟ɔ.̯ kɑb̂l̦ù.ka.∤ n̦--* (⫶) *nukɑb̂i.ñ(î) tɑs̯ pu.gž̂l̃ɔ̃·kɑs∖ ‖* ~ Spjáudydavos žmogėlys, kai reikédavo nuo kabliùko n… nukabìntʼ tas pūgžliõkas[17].

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 pavyzdžių[18]

Bendrinė kalba

tuř.guịęɪ m̃eȓ̃ɣ̃ẽ·l̂ę·[19]ʃ | acĩ̂l̃iko· nuo_mó·t̃ino·s\ || ʃi_lã·ksto·ɪ ⁞ ịieškó·da-
mɑ sàvo· mam̃í·t̃ę·s\ || žmó·n̂ę·sʃ | kł́á.uŝę\ || ko·k̀ęɪ bùụo.\ tàwo· mamɑ̀? ||
m̃eȓ̃ɣí·t̂ęʃ | v̨ęrgdamɑ̀ sã·ko·\ || aȓ̃ɣiʃ ʃ̆ǔ·s | ñežìno·t̂ę\? || màno· mamɑ̀ɪ ab-
dȓ̃ìskuŝiʃ | t̂eȓ̃b̂ẽ·l̂ę·m̃is apŝikab̀inuŝiʃ | b̂et_už̨_v̂isɑ̀ž̃ ⁞ ɣeȓ̃èŝñę·\ ||

Pietų žemaičiai raseiniškiai

tų̌.ř.guiɪ m̨ęȓ̃ɣė.l̂iʃ | acĩ̂l̃ika nu._múot̃i·nas\ || ʃi_là.kstaʃ iˑᴵškúodama | sàwa
mam̃í·t̂ęs\ || žmúoñisɪ ⁞ kł́á.us\ || kuok̨æɪ ⁞ b̀ùwa\ tàwa má.ma? || m̨ęȓ̃ɣė.l̂iʃ
ȓiegdamɑ̀ | sɑ̇.ka\ || áȓ̃_ʃ̆ǔ·s | ñež̨ì.núot̨\? || mùna má.mɑ̇ɪ abdȓ̃ìskuŝiʃ |
t̂eȓ̃b̨ìk̨ųm̨s apŝikab̀inuŝi ʃ | al̂ę_už̨_v̂isàsɪ ⁞ ɣeȓ̃èŝñiʃ ||

Šiaurės žemaičiai telšiškiai

tǫ̃·rgô.uɪ m̨ęȓ̃ɣɣė.l̂ᵉʃ | acẽl̂ę.k⁽ᵃ⁾ nu._mûot̃inᵃs\ || an⁽ᵃ⁾_là.kst⁽ᵃ⁾ʃ iškûodamᵃ |
sɑ̇.ų⁽ᵃ⁾ mamâ·ȓ̃s\ || žmûoñᶦsɪ ⁞ kł́â.us\ || kùok̨ᶦɪ ⁞ b̀ǫ.ų⁽ᵃ⁾\ tɑ̇.ų⁽ᵃ⁾ má.mà? ||
m̨ęȓ̃ɣė.lᵉʃ kȓũogdamᵃ | sɑ̇.k⁽ᵃ⁾\ || áȓ̃ɣiʃ ʃ̆ǔ·s | naž̨ęnûot̨\? || mǫ̇.nᵃ má.m⁽ᵃ⁾ɪ
abdrę̨.skuŝ⁽ⁱ⁾ʃ | t̂eȓ̃b̨èl̃iems apŝikab̨ę.nuŝ⁽ⁱ⁾ʃ | b̨et_ùž̨_v̨èsàsɪ ⁞ ɣeȓ̃è.ŝñⁱ\ ||

Rytų aukštaičiai uteniškiai

tuř.gui m̃eȓ̃ɣɑ̇.ta.ʃ | aĩl̂i.ka. na._mõ·čɑ̇.s\ || anɑ_tɑ̇.ksta.ʃ | ịieška.damɑ̇ɪ ⁞
sɑ̇.βa. ma.tù.t̂æ.s\ || žmó·ñæ.sʃ | kł́á.uŝę\ || kɔ·k̨æ bù.wa.\ tɑ̇.βa. mɔ·mɑ̀? ||
m̃eȓ̃ɣɔ̃·t̂æ.ʃ | v̨ęrgdamɑ̀ɪ ⁞ sa.ka.\ || aȓ̃.ɣi ʃ̆ǔ·sʃ ⁞ ñež̨ì.,nɑ̇.t\? || má.na. mɔ·mɑ̀ɪ
abdȓ̃i.skusʃ | t̂eȓ̃bɑ̇.ta.mɪ apskab̀i.nusʃ | al̂ę_až̨_v̂isɑ̀ž̃ɪ ɣerɑ̇.sna.\ ||

Rytų aukštaičiai kupiškėnai

tuř·gui m̃eȓ̃ɣė.ta.ʃ | aĩl̂i.kɔ. nɔ._mõ·čɔ̇.s\ || ịi._tɔ̇.kstɔ.ʃ | ịieškɔ.damɑ̇ɪ ⁞ sɑ̇.βɔ.
mɔ.tù.tà.s\ || žmó·nà.sʃ | kł́á.uŝę\ || kɔ·k̨ę bù.wɔ.\ tɑ̇.βɔ. mɔ·mɑ̀? || màrgó.itɑ̇.ʃ |
vàrgdamɑ̀ɪ ⁞ sɔ̇.kɔ.\ || aȓ̃.ɣi ʃ̆ǔ·s ⁞ ñę'ž̨ì.,nɔ̇.t\? || mɔ̇.nɔ. mɔ·mɑ̀ɪ ⁞ abdȓ̃i.skusʃ |
tarbɑ̇.tà.mɪ apskab̀i.nusʃ | al̂ę_už̨_v̂isɑ̀ž̃ɪ ɣerɑ̇.snà.\ ||

_____

[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

tǫ̇ř.ɣ⁽ᵇ⁾ɪ m̃ærgá.it̂ęʃ ⁞ acẽl̂i.ka nǫ_mó·t̃ǫnǫs\ || ʃɔn_tɑ̇.kstaɪ ʃæškó·dam⁽ᵇ⁾ʃ |
sɑ̇.va mǫtù.t̂ęs\ || žmó·n̂ᵇsʃ | kł́á.uŝ⁽ᵇ⁾\ || kɔ̀k̂ᵇ bù.va\ tɑ̇.va má.m⁽ᵇ⁾? || m̃eȓ̃ɣí·t̂ęʃ
v̨æř.gdam | sɑ̇.ka\ || aȓ̃.ɣ⁽ᵇ⁾ʃ ʃ̆ǔ·s | ñež̨i.natʃ? || má.na má.m⁽ᵇ⁾ɪ abdȓ̃i.sk̂ᵇsʃ |
t̂eȓ̃bɑ̇.t̨ɛmɪ apsękab̀i.n̂ᵇsʃ | b̂æt_ǫž̨_v̂ɔ̃s⁽ᵇ⁾sɪ ⁞ ɣeȓ̃ę̨.ŝñę\ ||

Fig. 2004a-184: Showing specimens for U+A69C MODIFIER LETTER CYRILLIC HARD SIGN and U+A69D MODIFIER LETTER CYRILLIC SOFT SIGN in the left column. *Also, showing single and double vertical lines, being part of the set which is supplemented by the U+2E3D VERTICAL SIX DOTS and the U+2E3E WIGGLY VERTICAL LINE proposed here. As this specimen is one of the rare examples where phonetic text is set in non-italic type, it shows that the representative glyphs of the vertical lines are in fact vertical rather than slanted (and their names have to be selected accordingly).*

53 (Steigvìlių) punktas — 1966 m. įrašė A. Jonaitytė
Pakrúojo r., Laūksodžio apyl., Steigvìlių k. — Transkribavo R. Bacevičiūtė
Moteris, g. 1885 m. — Įrašas Nr. j 256 saugomas LKI fonotekoje

vadi̇̃.nas' | jǫŭ pi̇̃.n'ǫŋgɛ | mǻ.ta ka‿ dǽ.gᵇ pi̇̃.n'ǫŋgɛ | dǽ.gᵇ pi̇̃.nɛŋgɛ ‖ tɛ‿dàba tɑ(s)‿senǽ.lᵇs' un'‿pɛ̇̇·č'ǫz' gǔ.l' | ǫ‿tà senǽ.la sǻ.ka | ai̇̃.k tɛ̇́·vɛ | màt‿kur | pi̇̃.n'ɛŋgɛ dǽ.gᵇ | iškǻ.sᵇ tuos‿pi̇̃.n'ǫŋ'gᵇs ‖ ǫ‿ tɑ(s)‿senǽ.lᵇ(s') sǻ.ka | ai̇̃.k‿tu mǒ·ji | kàdᵇ diɛ̥̌ᵇs dúos | tɑ(i)‿iř' i‿gri̇̃·č'ǫ. ɑtn'ǫ̀š ‖ u‿tɛ‿lɑŋ̌gɛ bú·dava ùstumèmᵇ | su‿tǫk'ǫ̌m lun'tǽ.lɛ.m | i‿tàdᵇ prǻ.stumᵇ | i‿ š'viɛ̇̌sᵇ ‖ nǫ̀ tɛ‿dàba ɑi̇̃.n tǫ̀kɛ pǔ.z'ber'nɛ | ir'‿jiɛ̇̌ geř'.ǯᵇ | jǫu‿vàkàrᵇ | ka‿tiɛ̇̌ š'nǽ.kᵇ teĭp vidǫ̇̌.i̥̇ | su‿tɑĭs pìnɛŋgɛs ‖ tɛ‿jiɛ̇̌ nǫ

Vadìnas, jaũ piningaĩ ('pinigai'), mãto, ka ('kad') dẽga piningaĩ, dẽga piningaĩ. Tei dabà tas senẽlis an pẽčiaus ('krosnies') gùli, o tà senẽlė sãko: „Eĭk, tévai, màt kur piningaĩ dẽga, iškàsi tuos pìningus". O tas senẽlis sãko: „Eĭk tu, mój̇i ('motin'), kadà Diẽvas dúos, tai iř į grỹčią atnèš". O te langaĩ bū́davo užstumiamì, su tokiõm lentėlėm, i tadà pràstumi, i šviesù. Nù, tei dabà eĭna tokiẽ pùsberniai, ir jiẽ giřdžia, jaũ vakarè, ka tiẽ šnẽka teĭp vidùj su taĭs piningaĩs ('apie tuos pinigus'). Teĭ jiẽ nueĭna, kur

Fig. 2006a-162: *Showing specimens for U+A797 LATIN SMALL LETTER N WITH INWARDS HOOK and several other characters proposed here.*

sałdá.inęs\ jo.s̃‿iš'si.perkˑ ‖ ǫ‿vi̇̃·rɛɹ | vi̇̃·r'sˑ‿túos | sǫ‿ęžgeřɔ̃mᵘ\ ‖ nǫ̀ɹ‿tɛ‿wǫ̀t pasɛi̇̃n̂.kɹ | ta‿mó·t̃ɔ̃ɲˑ dɑu̯gá.us⁽ᵉ⁾ɹ ‖ pasɛi̇̃n̂.kᵇɹ | mó·t̃ɔ̃n'ˑ tɛ̇́·v'sɹ | sǫ‿dúoɲɹ | su‿vi̇̃·naɹ štikl̃ǔkɛs ‖ pastã·tɛɹ ẓ ę‿kàsˑ netu̇̀.r⁽ᵉ⁾ɹ | tɛ‿vi̇̃·naɹ | àɔsˑ\pastãta. | d̂vèˑ štɛklɛ̀n⁽ᵉ⁾ˑ\ ẓ tɛ‿júosˑ | pasɛi̇̃n̂.kᵇ\ ‖ dúonǫ.sˑ | tuo(s)‿su‿drǫskᵇɹ | uǯpi.ttᵇ un̂i̇̃‿lɛ‿kštɛ̇̌sˑ | tǫ̣s‿dúonǫ(s)ɹ | suwá.łga. | túosˑ | i̥̇.žger⁽ᵉ⁾ɹ štikl̃ǫ̀kṣ̣ nǫ‿ę‿vi̇̃.ṣ¹⁹ ‖ dagɔ̀uɹ jiem̂ | jɔ‿nerɛi̇̃.gdawaˑ\ | j̇̊àuniesęm̂\ ‖ te‿vi̇̃sɹ | tǫ̀kṣ‿jɔ | pal(ɛ̂n̂.gvɛ,n̂ɔ̃m'ˑsɹ | bú·dauạ.\ ‖ iš‿(i)ǔ·ɹ | nerɛikałá.uj⁽ᵉ⁾\ ‖ tɛk‿iš‿svõ·čǫsˑ | iš‿svõ·tu.ɹ | jɔ̀ˑ | iššipiřkĭ.ma.\‿ˑta. ‖ pas‿mǫ̀ɱˑ | mú·suɹ kràš̃tˑ\ ‖ dabař̃ɹ | tɛ‿má·ṣˑ | geř̃žǽmᵇ\ ‖ ka‿dabař̃ˑ | kad‿vǽstu̇.vɛ̀šɹ | bɑĩ.gešɹ | d̂vi·lǽktǫˑ wã·łandǫ²⁰\ ‖ tɛ‿kǫ̇̀·ɹ | tɛ‿tɛp‿grɛi̇̃tˑ | iššɛṣkɔ̀rs\! ‖ vakàr⁽ᵉ⁾ˑ | ka‿parvažúoɹ⁽ᵉ⁾ɹ | bú· dawaˑɹ | nǽtrǫn̂.kᵇ\ | ta‿d̂vi·lǽkt⁽ᵃ⁾ˑ | atɛi̇̃.nᵃ\ ‖ [iš ryto] nǫ‿žǻ·d̃ǫnɹ | tɛ‿muzikõntɛ\ dɑu̯gá.usɛ ‖ tɛ‿tieⱼ | má.ṛṣ̌ɹ | griež⁽ᵉ⁾ɹ |

*mę(s)ɿ | žịd⁽ⁱ⁾ệ·ịᵉ\ | tọkęi̯_raudúonâ·(s)ɿ žę.idèlê·s⸜ || pri̯_pàtɿ ⁝
žė.mᵉs\ || ta_tęi̯_dagọ̀kâ·ɿ bọ̀.ʋ | dędèl⁽ᵉ⁾ɿ | vả·istã·⸜! || ta_lộ·bɿ ⁝ tữ·nɿ
idîes | kàt-šû·d⁽ᵉ⁾ɿ idîes | ę_d̃ọús-əɿ gê·rtᵉ\ || rũož ᵉsɿ ka_bû·s ‿kûokᵉs |
kʒ̃n\ ||ả.rbàɿ ⁝ túokĩ·ᴶɿ | dâ·rɿ ‚tữ·n‿'túokữ(n̦) | kiesalọ̀ku³¹²⸜ | bû·s-ə\ |
tuokę(s)_žuolė.lᵉs⸜ | šàknìkẹ̀s\ dọús || sụrûou̯ᵉ⸜ || ta_túokæ̃·s⸜ lộ·b |
ę_gí·dî·sᵉ(s)\ || vọ_tẽ·pɿ | nabọ̀.ʋ\ túokữ·m ||*

*xʒ̃·³¹³⸜ ⁝ žęnâ·⸝! || tọùkâ·rtɿ | nê·ɿ ⁝ aš_ả.tmęn⁽ᵒ⁾ɿ | ne_nĩek⁽ᵊ⁾\ || tõu-
kâ·rtɿ‿žęnâ· | kẹtûokṣɿ bọu_gi.vènęmṣ ⹋ dabã·ɿ gi.vènęmṣ ĩ·r | dèḏlê·⸜
gễrs-ə || vọ_tọ̀ukâ·rtɿ bọ̀.ʋ | sụ̀(n̦)kùs\ || jê·ɿ ⁝ ka(s)_sẽ·rɣə³¹⁴‚ sẽ·rgəɿ | jê·ɿ ⁝
nê·ɿ | nè\ | juk_tõukâ·rtɿ | səkâu̯‿aš || ka_ĩrî·lęk⁽ᵊ⁾ɿ ⁝ áuɣûo(m)³¹⁵ᷛ
‚mê·s³¹⁶ɿ | ę_šèšẹ̀ɿ‿‚tìktã· | tabọ̀-ọm⸜ ||àštọ́.un⁽ᵉ⁾ɿ | tapaúg ᵘ ộm\ || jảuɿ |*

84. NENORĖJO OPERACIJOS

*abọ̀.dụ⸝ bọ̀.ụ̯ûom ⁝ lãukᵃɿ | da.rbenĩ̯n̦kâ·\ || nụ_på.skɿ | vî·rs\ | kà-
žękã·pɿ ⁝ pastûoi̯ᵉɿ | i̯_sa.r̂gí·bị̣n̦⁽ü⁾s⸝ | pri_gí·ụ̯ûolᷚ⸝ || nụ̀_ęr‚ọ̃nsɿ |
paṣẹlẹgûoi̯ᵉ\ pri_tu·_gí·ụ̯ûolᷚ babú·dâms || igả.ụᵃɿ i̯_gâlwᵃɿ | tûokiɿ
sᵘọ̣·kinᶦɿ | på.skɿ tûoks | príepuolê·ɿ pradîei̯ᵉ kɔ‚ŋkîntᵉ | ệ̃·rɿ | paṣẹlẹ-
gûoi̯ᵉɿ ⁝ paṣẹlẹgûoi̯ẹɿ ⹋ ᷛprašâuɿ ka_nàbẽ·k | nọ̣ɿ sả.kᵃ | a_tâuɿ nàgæ-
rã·ɿ | aš_dẹin⁽ᵃ⁾ɿ‿esụ ⁝ nụ̀mẹi̯ɿ | nả.ktᶦɿ sa.r̂gí·bûoɿ pàbụ̀·nụ̀ ⹋ nu_
kûokṣɿ gæ̃·rs | kad_rẽ·kɿ ⁝ paṣẹlẹgûotᵉ⸜ | palẹ̇.ktᵉɿ | <mark>i·m̦</mark>valìdụ̀\ || pụs-
trèčũ·ɿ ⁝ mė.(tᵘ)ɿ turíei̯ᵉ | mẹ́·rštamõ̃·ị̣ɿ ⁝ lẹ̇.gᵃ⁹⁶\ | ę_mẹ̇.rᵉɿ || tìkɿ | kas_
míenịsi⸜ || apɿmẹrẹ̇msⸯ taṣ_bọ̀.ụa || nọ̣ɿ‿alẹ_bet | sụ̀·n̦kụ̀s\ || ka.ṣɿ
bû·s ⁝ drả.r̂kỉ.msɿ | dỉevᵉɿ mọ̣.nᵃ⸜! || kad_jawᵔatẽ·sɿ | tas_lã·ksɿ | aš‿*

PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS

FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646[1]

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:** *Second revised proposal to add characters used in Lithuanian dialectology to the UCS*
2. Requester's name: *Vladas Tumasonis; Karl Pentzlin*
3. Requester type (Member body/Liaison/Individual contribution): *Expert Contribution*
4. Submission date: *2011-05-24*
5. Requester's reference (if applicable): *Vilnius University: Faculty of Mathematics and Informatics*
6. Choose one of the following:
   This is a complete proposal: *Yes*
   (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): *No*
      Proposed name of script:
   b. The proposal is for addition of character(s) to an existing block: *Yes*
      Name of the existing block: *Latin Extended-D, Miscellaneous Symbols and Arrows, and others*
2. Number of characters in proposal: *18*
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. 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*
5. Fonts related:
   a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?
      Michael Everson
   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? *Yes*
   b. Are published examples of use (such as samples from newspapers, magazines, or other sources)
      of proposed characters attached? *Yes*
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)? *No*

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.

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[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: