Introduction to the Carrier Syllabics

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Preface

This little book is an introduction to the Carrier syllabics, the first and most distinctive writing system used for the Carrier language of the central interior of British Columbia. It is aimed primarily at those who wish to learn to read and write in syllabics, who all too often have had no recourse other than to try to teach themselves using the chart in the Roman Catholic Prayerbook and some other publications of Father Adrien-Gabriel Morice.

This approach leaves much to be desired. First, that chart is labelled in the Roman writing system used by Father Morice in his scholarly work, a writing system with which few people are now familiar. Second, a chart by itself does not explain the principles according to which the writing system is organized. Third, the chart is restricted to the sounds native to Carrier and leaves the student unprepared to read and write words containing sounds borrowed from other languages. Finally, the chart presents such information as it contains all at once rather than providing a graduated introduction.

This book may also be of interest to those who merely want to know how the system works and would like a more detailed exposition than the summaries available elsewhere. It is not an introduction to the Carrier language. Most of the book assumes no knowledge of the language beyond a basic acquaintance with its sound system and with the Carrier Linguistic Committee writing system now in common use. For those not familiar with the CLC writing system, a chart is provided that explains it in terms of the International Phonetic Alphabet and standard linguistic terminology. This will only be useful to those with some knowledge of linguistics.

The book consists of two main parts. The first provides a systematic explanation of the way in which the syllabics represent the sounds of Carrier. This is provided with a small set of exercises. The second works through some real text of varous types so as to give the student some experience of reading real syllabic texts and the attendant difficulties. These texts are provided with transliterations into the CLC writing system and English translations but with the exception of particular points of interest are not otherwise annotated or analyzed. A full appreciation of the second part of the book will, therefore require a knowledge of the Carrier language.

In view of the relationship of the Carrier syllabics to the Cree syllabics, the nature of which is rarely appreciated, a brief comparison of the two systems is provided. In addition to the exercises, a small vocabulary is provided in a selection of dialects, and a few reading passages.

Thanks to Marlene Erickson, Chris Harvey, Cora MacIntosh and Shana Schwenter for their comments and suggestions, and to Kent Sedgwick for information on the history of the Fort George cemetery. All of the photographs were taken by the author. The image of the keyboard on page 37 is due to Chris Harvey and used by permission. The font used for the syllabics is Chris Harvey's OskiDakelh font. The font used for the symbols of the International Phonetic Alphabet is the Summer Institute of Linguistics' Doulos IPA.

Bill Poser
Prince George, BC
2012-05-20

Introduction

The first writing system used for Carrier was the “Déné syllabics" designed and introduced in 1885 by Father Adrien-Gabriel Morice, an Oblate missionary, at the Stuart's Lake mission in Fort Saint James. This writing system is known in Carrier as ᑐᑊᐯᗕᐦᗷ *dulkw'ahke* “frog feet”. Father Morice always referred to syllabics in Carrier as ᑐᗿᐣᗶᐪ *duchunk'ut* “on wood” but this term is not used by Carrier people today and there is no evidence of its use in the past.

The Carrier syllabics were inspired by a writing system used in the Northwest Territories, Alberta, and Saskatchewan for Slave, Dogrib, Blackfoot and Chippewyan, which in turn was derived from the Cree syllabics created in 1840 by the Reverand James Evans. The Reverend Evans originally created the syllabics to write Ojibwe but was refused permission to use them for publications by his missionary society, only to receive permission after his transfer to Cree territory. A variant of the Cree syllabics was subsequently adopted by the Ojibwe. Today both syllabics and a roman system are widely used to write Cree. Some Ojibwe communities use syllabics little if at all, while others use syllabics exclusively.

The syllabics used to write Inuktitut by most Inuit people in Canada outside of Labrador are also derived from the Cree syllabics. Although the Carrier syllabics are related to the other Canadian syllabic systems, they are quite different in detail.

The syllabics were used to write Babine as well as Carrier in the narrow sense. There are examples of small bits of English and Latin written in the Carrier syllabics. Sekani people also used the Carrier syllabics, but to write Carrier, which many Sekani people knew. There is no evidence of the use of the syllabics to write Sekani.

Father Morice taught the syllabics only a few times, but they spread rapidly from one person to another and soon came to be widely used. Within a few months of the introduction of the syllabics, a lengthy message was written on the wall of the Richfield jail (near Barkerville). This is the first known document in the Carrier language. Considerable material was published in syllabics, including two editions of the Roman Catholic Prayerbook, a reading primer, and 24 issues of a bimonthly newspaper published from 1891 to 1894.[1] Headstones were inscribed in syllabics. Carrier people corresponded with each other in syllabics and wrote messages on blazes on trees. Some kept diaries and business accounts in syllabics. For several decades there appears to have been mass literacy in syllabics.

Use of the syllabics began to decline in the 1920s due to the fact that most Carrier children began to go to residential school in 1922. There the use of Carrier was forbidden except for hymns and prayers. Furthermore, since the syllabics were taught primarily in the winter out on the trapline, when people had more leisure time than during the busy summer, children who were at residential school ceased to learn the syllabics in the traditional way. For a few years in the early 1930s, children at Lejac Residential School were actually taught the syllabics in school so that they could read the Prayerbook, but this soon came to an end with the publication in 1938 at the behest of the Bishop of a new version of the Prayerbook in a roman-based writing system.

At present, most people literate in Carrier use the Carrier Linguistic Committee writing system introduced in the 1960s. This English-based system is technically slightly better than the syllabics in that it makes certain distinctions, such as that between the lamino-dental ("fronted") and apico-alveolar consonants in onset position, not made in the syllabics. Perhaps more importantly, it could be typed on an ordinary typewriter and set in type using ordinary fonts. Furthermore, although learning it requires new correspondences between letters and sounds to be learned, anyone who knows how to read and write in English already knows all of the letter shapes. The syllabics, on the other hand, are perceived by proponents as distinctively Carrier, more attractive, and easier to learn. The technological advantages of the CLC system are no longer of much significance since typewriters are no longer in use and

1 In the second issue of the newspaper, dated November 1891, Father Morice reported that 84 people in 16 communities had subscribed.

syllabics are easily entered and printed using computers. As a result, there has been a recent resurgence of interest in the syllabics, and even people who cannot actually read or write in syllabics like to use the syllabics for tattoos and decorative inscriptions.

How the Syllabics Work

Consonant-Vowel Units

H

Let us begin with the letter ᐯ, which represents *hoo*. Like most of the characters in the Carrier syllabics, this character represents a consonant followed by a vowel. Each such character comes in six related forms. If we rotate this letter 90° so that it points to the left instead of down, we get ᐸ, which represents *ha*. If we rotate this letter another 90° so that it points upward we get ᐱ, which represents *ho*. Finally, if we rotate it yet another 90° so that it points to the right we get ᐳ, which represents *hu* The principle is that the shape of the letter tells us what the consonant is while its orientation tells us what the vowel is. Since there are only four orientations but six vowels, the vowels *e* and *i* are provided for by adding diacritics to the *u* orientation. Adding a vertical bar gives us ᐴ, which stands for *he*. Adding a dot gives us ᐵ , which stands for *hi*. Here are the six letters in the *h* set.

ᐯ	ᐸ	ᐱ	ᐳ	ᐴ	ᐵ
hoo	ha	ho	hu	he	hi

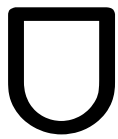
Exercise 1 is appropriate here.

The Alveolar and Velar Stops

Here are the six combinations of the consonant *d* with the six vowels. They are just like the combinations with *h* except for the rounded shape.

ᑌ	ᑕ	ᑎ	ᑐ	ᑑ	ᑒ
doo	da	do	du	de	di

Here are the six combinations of *t* with the six vowels:

					
too	ta	to	tu	te	ti

And here are the six combinations of *t'* with the six vowels:

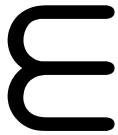
					
t'oo	t'a	t'o	t'u	t'e	t'i

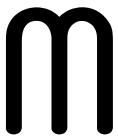
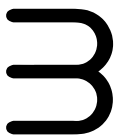
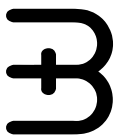
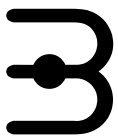
You can see that in each case the symbol points downward for *oo*, to the left for *a*, upward for *o*, and to the right for *u*. The vowel *e* is represented by the orientation for *u* and a vertical stroke. The vowel *i* is represented by the orientation for *u* and a dot.

The three consonants just introduced are related. The unaspirated consonant, *d*, is open:  . Closing it off with a single line produces the aspirated consonant *t*: . Adding an indentation produces the glottalized member of the set: *t'*  .

		
da	ta	t'a

You can see the same relationship in the letters for the velar consonants k, g, and k'. ga is open:  . Closing it off with a single line yields ka:  . Adding an indentation yields k'a:  .

		
ga	ka	k'a

					
goo	ga	go	gu	ge	gi
					
koo	ka	ko	ku	ke	ki
					
k'oo	k'a	k'o	k'u	k'e	k'i

Exercise 2 is appropriate here.

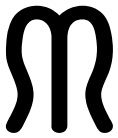
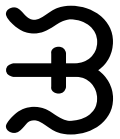
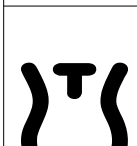
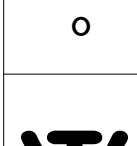
The Alveolar Affricates and Fricatives

The affricates *dza* ཛ, *tsa* ཙ, and *ts'a* ཚ work the same way.

		
dza	tsa	ts'a

They are based on the fricatives *sa* ས and *za* ཟ.

	
za	sa

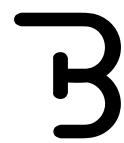
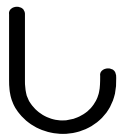
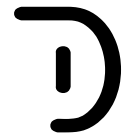
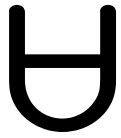
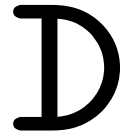
					
soo	sa	so	su	se	si
					
zoo	za	zo	zu	ze	zi
					
tso o	tsa	tso	tsu	tse	tsi
					
dzo o	dza	dzo	dzu	dze	dzi
					

ts'o o	ts'a	ts'o	ts'u	ts'e	ts'i

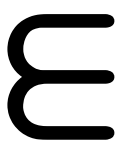
Exercise 3 is appropriate here.

The Nasals and B

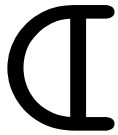
Here are the letters *ma* Ɛ, *na* ᑕ, and *ba* Ꭰ. Pay attention to the way *m* and *n* look in the different orientations:

					
mo o	ma	mo	mu	me	mi
					
noo	na	no	nu	ne	ni
					
boo	ba	bo	bu	be	bi

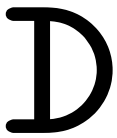
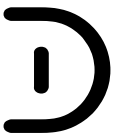
The *m* ꤍ and *g* ꤎ series resemble each other. They are distinguished by the fact that the three prongs of *g* are the same length while in *m* one is markedly longer than the other two.

	
ma	ga

The *t* ꤁ and *b* ꤃ series resemble each other and may be confused, especially in handwriting. They are distinguished by the fact that the cross-bar is at the very end in *t* ꤁ but within the U shape in *b* ꤃.

	
ta	ba

It is also possible to confuse *bu* with *de*.

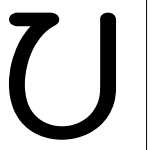
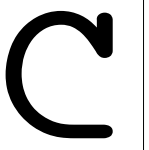
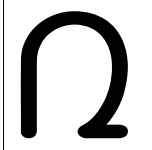
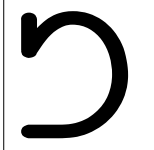
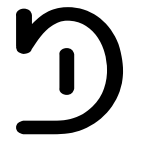
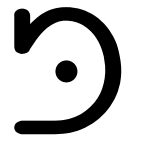
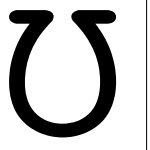
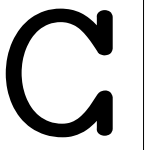
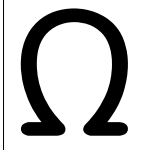
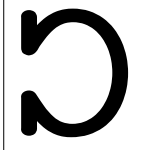
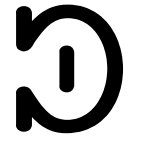
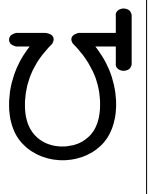
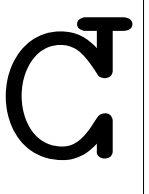
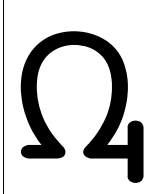
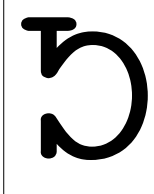
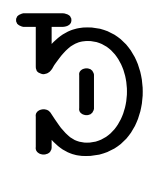
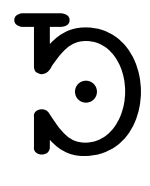
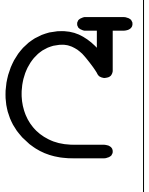
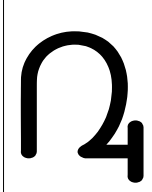
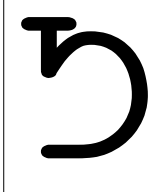
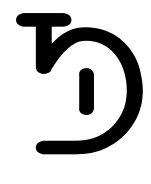
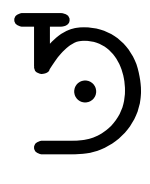
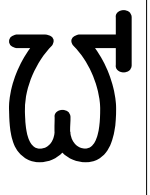
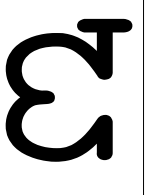
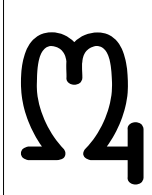
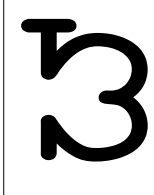
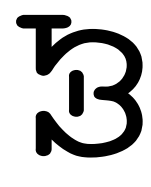
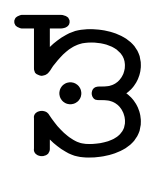
	
bu	de

In theory the vertical bar of *bu* should meet the sides of the curve as shown here, while the bar diacritic of *de* should not. In handwriting, however, the vertical bar of *bu* may not extend as far as it should and the diacritic that distinguishes *de* from *du* may touch the sides of the curve.

Exercise 4 is appropriate here.

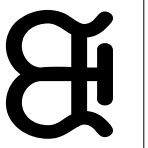
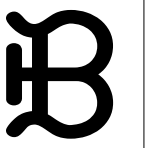
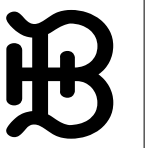
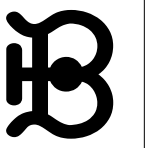
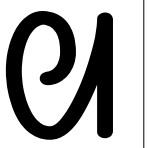
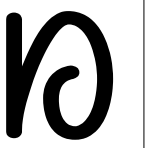
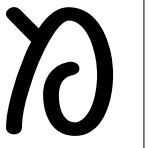
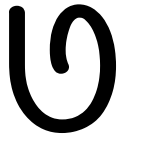
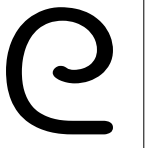
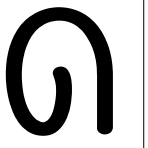
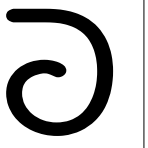
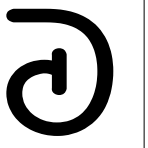
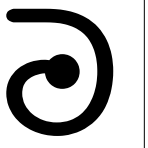
The Laterals and Lateral Affricates - l, lh, dl, tl, tl'

Another set of related letters are: *la* ᑫ *lha* ᑬ *tla* ᑭ *dla* ᑮ and *tl'a* ᑯ. *lha* differs from *la* in the presence of a back-hook at both ends. The three affricates differ from *la* and *lha* in the presence of a crossbar. The ejective affricate has the characteristic indentation.

					
loo	la	lo	lu	le	li
					
lho	lha	lho	lhu	lhe	lhi
					
tloo	tla	tlo	tlu	tle	tli
					
dlo	dla	dlo	dlu	dle	dli
					
tl'o	tl'a	tl'o	tl'u	tl'e	tl'i

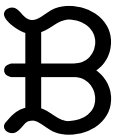
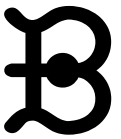
The Palatal Affricates and Glide

The relationship among *cha*  , *ja* , *ch'a* , and *ya* is not quite what you might expect. With for *ja* and for *ch'a*, we would expect to stand for *cha*. In fact, *cha* is written and is used for *ya*.

					
cho o	cha	cho	chu	che	chi
					
joo	ja	jo	ju	je	ji
					
ch' oo	ch'a	ch' o	ch' u	ch'e	ch'i
					
yoo	ya	yo	yu	ye	yi

SH

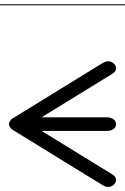
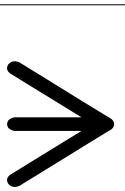
Here is *sh.* It is like *s* but with an additional line like the one that makes *ta* from *da*.

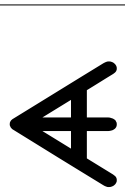
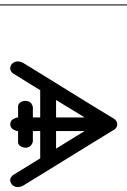
					
sho o	sha	sho	shu	she	shi

Exercise 5 is appropriate here.

W and WH

Finally, we have *wa* ⋹ and *wha* ⋺.

					
wo o	wa	wo	wu	we	wi

					
wh oo	wh a	wh o	wh u	wh e	whi

whoo, *who* and *whi* should not occur in modern Carrier text since *wh* cannot precede *oo, o,* or *i. who* is however found in the writing of Father Morice, who seems to have heard *whu* as *who*. Also, people sometimes miss the *e* in the sequence *whei,* which may be quite short, and may write *whi* for what should really be *whei.*

Exercise 6 is appropriate here.

It is important to note that although in all cases the orientation of the character is associated in the same way with the vowel, it is not always possible to derive one orientation of a character from another by rotating it 90°, 180° or 270°. This works for the many characters that are symmetric about the x-axis in their a-form, such as *da* , and for some others, such as *ja* , but not for *ma* , *na* , *la* , *tla* , *dla* , *tl'a* or *ya* .. For example, rotating *moo* 90° yields , which is not the same as *ma* . When reading, you can rely on the the rule that pointing left means *a*, pointing upward means *o*, pointing to the right means *u* (or with a dot or bar, *i* or *e*), and pointing downward means oo, but when writing the orientation alone is not sufficient to determine the shape of the assymetric characters and you cannot in all cases rely on rotation. This inconsistency is no doubt a defect in the design of the syllabics.

Isolated Consonants

Thus far we have only dealt with consonants that immediately precede a vowel. What about consonants that do not immediately precede a vowel, such as syllable final consonants? They are written with a separate set of symbols. There are only about half as many isolated consonant letters as CV shapes since many consonants occur only preceding a vowel.

b	t	k	g	k'	s	s̨	z	z̨	sh	kh	gh	h	l	lh	m	n	ng

For example, *bulh* "with" is written , *yoh* “interior” is written .

Note that there are distinct letters for the fronted versions of *s* and *z* .The distinction between the ordinary and fronted *s* and *z* is rarely made in practice. The syllabics do not provide any way of making this distinction immediately preceding a vowel.

The three isolated nasals are easily confused as they differ only in orientation.

m	n	ng

One sound is written in a way that is unexpected from the point of view of the Carrier Linguistic Committee writing system. This is syllable-final *k,* which is written with the isolated *g c*haracter. For

example, *gak* “nothing” is written ᗴᐟ, not ᗴᐠ ; *lugok* “chicken” is written ᑐᗰᐟ, not ᑐᗰᐠ. The reason for this is that although there are three different velar stop consonants that can occur at the beginning of a syllable, namely /k/, /g/, and /k'/, only one of them can occur at the end of a syllable. The phonetic properties of this sound are not the same as either /k/ or /g/ at the beginning of a syllable, so the whether to treat it as the syllable-final variant of /k/ or of /g/ is somewhat arbitrary. The CLC system treats it as a variant of /k/, but Father Morice treated it as a variant of /g/.

Another situation in which consonants do not immediately precede a vowel is when there are two consonants at the beginning of a syllable. To write *s, s̲,* or *lh* followed by another consonant at the beginning of a syllable we use the same isolated versions of these letters as we do at the end of a syllable. For example, *sdus* “my lungs” is written ˢᑐˢ and *lhnalh* “in each other's presence” is written ᒡᑕᒡ.

The last situation in which consonants do not immediately precede a vowel is when the nasals are syllabic at the beginning of a syllable before another consonant. Here again the isolated letters are used. For example, *mbat* “your mitts” is written ᑦᗡᐪ and *nludi* “your tea” is written ᐣᑐᑐ.

Labiovelars

We have not introduced any letters for the labiovelar consonants *kw, gw, kw'*, and *ghw*, nor will any be found in the chart. The reason is that these are written with the *w*-series preceded by the appropriate isolated consonant symbol. That is, *kwV* is written *k-wV*, *gwV* is written *g-wV*, *kw'V* is written *k'-wV*, and *ghwV* is written *gh-wV*. Some examples are *kwun* “fire” ᐠᐅᐣ , *gwada'* “25 cents” ᐟᐊᑕ˙ , *kw'usul* “beads” ᐡᐅᗱᑊ , *ooghwuz* “his thighs” ᐁᐦᐅᶻ . This creates a context in which isolated consonant symbols may stack up, as in *skwun* “my fire” ˢᐠᐅᐣ, *sgwada'* “my quarter” ˢᐟᐊᑕ˙ , *skw'usul* “my beads” ˢᐡᐅᗱᑊ , and *sghwuz* “my thighs” ˢᐦᐅᶻ.

It is not always easy to distinguish 〃 *kh* from ᐦ *gh* since they are identical but for a 30º difference in orientation.

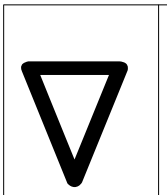
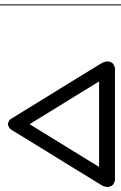
//	ǁ
kh	gh

In practice, this is not much of a problem. In present-day Carrier, neither consonant occurs in syllable-final position and only *gh* appears before *w* as *khw* is not distinct from *wh.* Indeed, for many speakers *ghw* has merged with *w*. For such speakers, neither of these letters has a use. In older materials, *khw* and *ghw* both exist and contrast, but *gh* should not occur in syllable-final position.[2]

2 The existence of a separate set of characters for isolated characters demonstrates that the syllabics are not actually a syllabary. These characters do not represent syllables, and many syllables cannot be written with a single character.

Bare Vowels

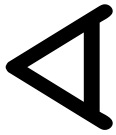
Since Carrier syllables do not have to begin with a consonant, there is a set of letters for the vowels by themselves:

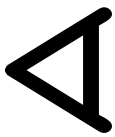
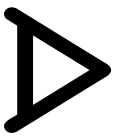
					
oo	a	o	u	e	i

Exercise 7 is appropriate here

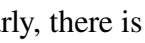
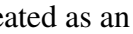
Velar Fricatives

The *h* ᐸ, *kh* ᐹ, and *gh* ᐊ series are similar in shape although they do not follow the pattern described above. Notice that *kh* and *gh* differ in how far out the cross-bar is. In print this is usually clear, but in handwriting it may be difficult to tell which letter is intended.

		
kha	gha	a

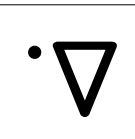
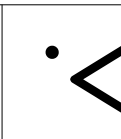
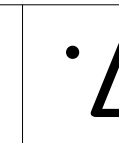
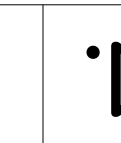
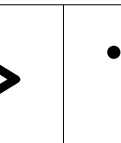
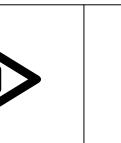
					
kh oo	kh a	kh o	kh u	kh e	khi
					
gh oo	gh a	gh o	gh u	gh e	gh i

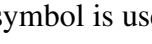
Final W and WH

There is no character for isolated *w.* What is treated as a syllable-final *w* in the CLC system is treated as an *oo* in syllabics. For example, *wadlaw* "sandpiper" is written  and *'aw* "not" is written  . Similarly, there is no character for isolated *wh*. What is treated as a syllable-final *wh* in the CLC system is treated as an *oo* followed by an *h* in syllabics. For example, *nawh* "two (abstract)", is written .

Glottal Stop

Glottal stop is written differently from the other consonants. It consists of nothing but a raised dot: · A dot obviously cannot point in different directions, so it stands on its own and is written together with the symbols for pure vowels. The six vowels preceded by a glottal stop are therefore written:

					
'oo	'a	'o	'u	'e	'i

The same symbol is used in syllable-final position, e.g. *'oozi'* "a name"  .

Exercise 8 is appropriate here

Punctuation

With one exception, no special punctuation is used with the syllabics: the punctuation is the same as in English. The exception is that an asterisk is placed before proper nouns, that is, the names of people and places. For example, the name "Mary" *mali* is written *Ɛᑐ̇. This convention, perhaps intended to make up for the lack of a distinction between upper- and lower-case letters, is observed only in the writings of Father Morice. It appears that Carrier people never adopted it.

Problematic Cases and Extensions

The syllabics were originally designed for pure Carrier, without any sounds borrowed from other languages. There are adaptations for writing some borrowed sounds.

r is written in two different ways. At the beginning of a syllable, it is written like an English *r*. For example, *roomudis* "rheumatism" is written rᐁƷᑐ̇s. At the end of a syllable, *r* is written with a little cross or plus sign. For example, the English month name October is written ˙ᐊᐠᑎᗪ+.

p is written by putting the isolated form of *b* before *b*. For example, *pol* "Paul" is written ᐩᗩᑊ.

In the Prayerbook, Father Morice used an *h* rotated 180 degrees ɥ to write both /f/ and /v/. This letter is used only for writing Latin words in the Prayerbook, such as *Ave* ᐊɥᐅ. No examples of its use by Carrier people are known. On one headstone, *v* is written by putting the isolated form of *k'* before *b*. The English month name *November* is written ᒉᵛᗪᶜᗪ+.

There is no established way to write *f*, which has entered the language only relatively recently. Failing a decision to create a new set of characters, the easiest thing is to treat it like *r* and use the English letter. *lugafi* "coffee" could be written ᑐᕮfᐅ.

Another problem is *ts* at the end of a syllable, of which there are only a few examples. There is no special letter for isolated *ts*, so we use the isolated letters for *t* and *s* in sequence. For example, we can write *'oots* "oats" ˙ᐁᐪs and *balhats* "potlatch" ᕍᑕᐪs.

A more difficult problem is syllable-final *kw*. Father Morice did not provide for this since it did not occur in the Stuart Lake dialect in his time. Since there is no way to write a final w, we cannot handle this the same way as final *ts*. However, since final *kw* is always preceded by *u*, and in the dialects in which final *kw* occurs, *oo* is never followed by *k* within the same syllable, we can just write words with final *kw* the way they used to be pronounced. For example *lhukw* "fish" can be written Ʊᐠ, as if it were *lhook*. Adding a symbol for isolated *w* like the °used in some other languages would be simpler. then lhukw could be written unambigously as ᘎʹᐤ.

Exercise 9 is appropriate here.

Common Errors and Variants

It is very common both in material written by Carrier people and in the work of Father Morice for glottal stops to be left out, especially in syllable-initial position. The dot that represents the vowel *i* and the vertical bar that represents the vowel *e* are often omitted. Errors are especially frequent on headstones. Most headstone inscriptions were carved by stonemasons with no knowledge of Carrier or syllabics who merely copied from a work order. They often distorted the shape of the unfamiliar

characters and left out diacritics like the dot and vertical bar.

It is common for the *n* series to be rotated in a non-standard way. For example, while the standard form of *na* is , it is not uncommon for it to be written .

Mistakes to Avoid

One mistake that people learning syllabics often make is to use an isolated consonant symbol followed by a bare vowel instead of the symbol for the combination, e.g. instead of for *sa*. If a symbol exists for a CV combination, it must be used. Isolated symbols followed by bare vowel symbols are used only when there is no CV symbol.

A similar error is to write ts as *t+s*, *dz* as *d+z*, *tl* as *t+l*, and so forth. For example, *tso* should be written , not .

Another mistake that beginners often make is in a way the opposite, that is, using a CV symbol instead of an isolated C symbol followed by glottal stop and a bare vowel symbol, e.g. ni-lhe-n instead of ni-lh-'-en for *nilh'en.* This kind of mistake is probably not so much an error in writing as an error in hearing the sounds: people who are not first language speakers of Carrier often find it difficult to hear the glottal stop in such sequences.

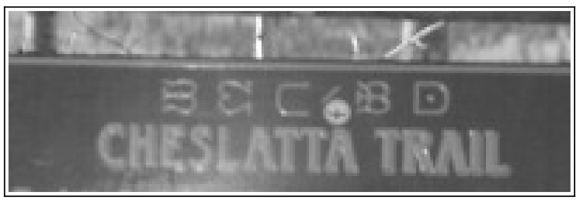
Reading Real Text

Printed Text

Printed text is in most respects the easiest to read since the characters are clear and in their standard forms. Moreover, since the great bulk of what is available consists of the Prayerbook and newspaper published by Father Morice, it was written and set by an expert. The main difficulty with these materials is that they were written by Father Morice in a somewhat old-fashioned version of the Nak'aẕdli dialect as spoken by Father Morice, who, though evidently a very talented language learner, was not a native speaker of Carrier. Also, Father Morice frequently failed to write glottal stops at the beginnings of words.

The Cheslatta Trail Sign

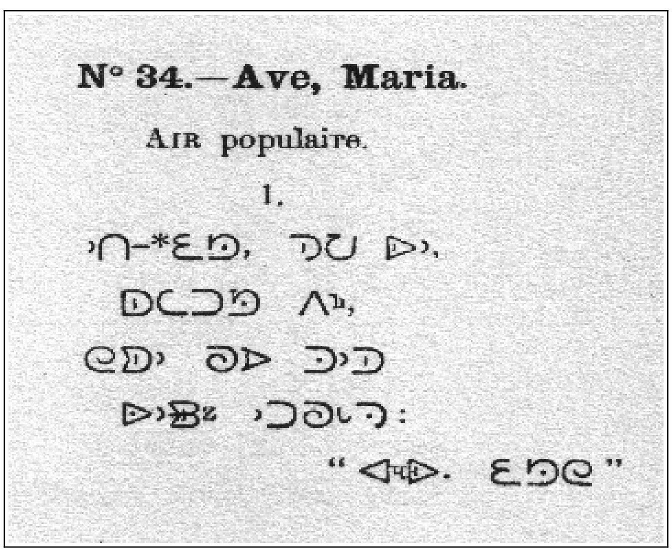
This photograph shows a recently erected sign at Dry William Lake beside Highway 16 marking the crossing of the old trail between Nadleh and Cheslatta.



It reads: [illegible] *tsetl'adak whuti* “trail to Cheslatta”. (The round white thing beneath the [illegible] is the head of a screw, not a character.)

The Prayerbook

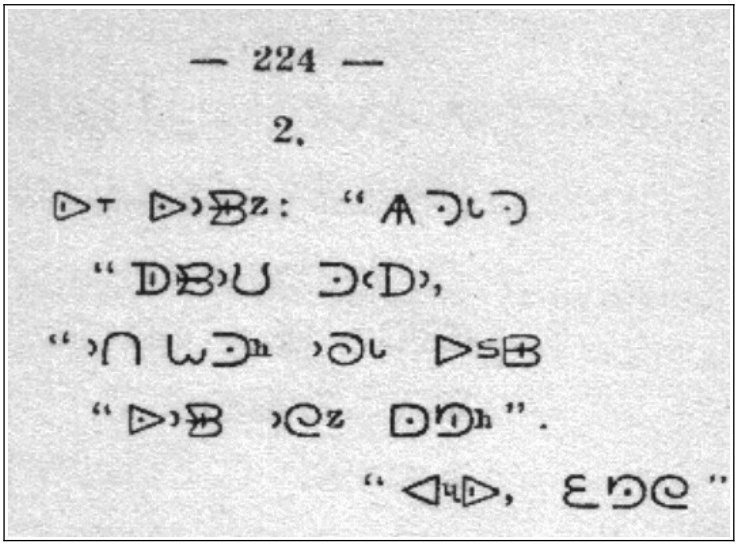
Here is the hymn “Ave Maria” as it appears on pages 223 and 224 of the Prayerbook.


N° 34.—Ave, Maria.

AIR populaire.

1.

[illegible]


— 224 —

2.

ᐅᐟ ᐅᓕᗷᶻ: “ᗅᑐᑌᑐ

“ᗪᗷᓕᑌ ᑐᑦᗪᓕ,

“ᓕᑎ ᓚᑐᐣ ᓕᘐᑌ ᐅˢᗷ

“ᐅᓕᗷ ᓕᘓᶻ ᗪᑫᐣ”.

“ᐊᓀᐅ, ᕮᑫᘓ”

Note the use of the letter ᓀ to write the *v* of the Latin word *ave*.

ᓕᑎ–*ᕮᑫ, ᑫᑌ ᐅᓕ,	Ndo-Mali, neloo en,
ᗪᑕᑐᖮ ᐱᐣ,	tenadudli hoh,
ᘓᗪᓕ ᘐᐅ ᑐᓕᑫ	yat'en yughu dinde
ᐅᓕᗷᶻ ᓕᑐᘐᑌᑐ:	ink'ez nduyulhni:
"ᐊᓀᐅ ᕮᑫᘓ"	“Ave Maliya”
ᐅᐟ ᐅᓕᗷᶻ: "ᗅᑐᑌᑐ	et ink'ez: “whonilhni
ᗪᗷᓕᑌ ᑐᑦᗪᓕ	bets'inzoo dimbun
ᓕᑎ ᓚᑐᐣ ᓕᘐᑌ ᐅˢᗷ	ndo moodih nyulh us̲ke
ᐅᓕᗷ ᓕᘓᶻ ᗪᑫᐣ"	ink'e nyaz tileh”
"ᐊᓀᐅ ᕮᑫᘓ"	“Ave Maliya.”

Saint Mary, who is our mother, while she prayed an angel approached her and said “Hail Mary”.

and then: “Rejoice. Thou art full of grace. The Lord is with you and will become your son. Hail Mary”.

Father Morice missed the glottal stops at the beginning of *'ink'ez*, *'et*, and *'ink'e*.

The Newspaper

Here is the first page of the first issue of the newspaper issued by Father Morice for four years every other month beginning in October of 1891.

ᑕᔅᖇᔅ ᑕᕮᓂᑕᓱ

ᓱᓱᓱ *ᑕᗷᙆᘜ ᐅᴦ ᐅᗷᔾᑕ ᓱᓱᓱ

ᐅᑐᗔ ᑕᔅᖇᔅ *1891 ᗪᑊ 10 ᕮᑕᔾ

☞ᐊᕮᙆ ᐯᑕᑊ ᐅᑭᐃ "ᑕᔅᖇᔅ ᑕᕮᓂᑕᓱ, ᐊᗷ·ᑐ·ᑕᔾᑐ ᑐ, ᕮᗷᑌᑐ: ᗷᗷ ᐊᐯ ᔅᑕᗡ ᘜᐅᔾ ᐯᑕᐃ "☜
☞ᑐᑕᔅᖇᔅ ᑐ·ᑐᗡᗷᴦ ᑐ, ᐊᐯ ᐅᘜ ᕮᑕ·ᙆᑌᴦᑐ ᐊᐅᑢʰ.☜

·ᙆ ᑕᗷᒑᒣ ᗪ// ᒣᐱᗡᔾ ᐱᵛᕮᔾ ᑕᗷᕮᓂᑕᓱ, ᔅ·

*ᑕᗷᙆᘜ ᐅᴦ. —ᑐᴦ ᑢᔅᖇᔾ ᐅᑊᘜ ᑕ, *ᐊᑢᔾᗴ ᗷ, *ᑌᔾᘓᙆ ᗷ *ᗴᗡ·ᐅᔾ ᔾᑐᴦ ᑕ ᐅᑕ ᑕᑢ ᘓᕮᑕ ᐅᴦ ᐅᑢᴦ ᒣᔅᘜ ᑕ ᑕᕮᙆ-ᙆᘓ. ᑌ ᗡᗡ ᑌ ᗴᘜ ᗷ ᕮᴦᘓ ᑊᑌʰ. ᗡᗡ ᗡᑕᑢʰᑊᘜ.

—*ᒣᑊᘓ ᗪᙆᗷʰ ᗷᗴᗷᘓᙆ ᕮᙆᘜ. *ᗡᑎᖇᔾ ᗷᴦᑐ.

—ᑐᴦ ᑢᔅᖇᔾ ᐱᗷᔾ *ᗡᗡ ᗡᗡ ᔾᑕᑕ.

*ᗡᗷ ᐅᴦ. —*ᑐᗡᔾ ᐯ·ᐊᴦ ᗷᗴᗷᘓᙆ ᗴᑊᗴ.

*ᘓᗰᗷ ᐅᴦ. —*ᗰᔾ ᗪᑊ ᑕᗡ ᗪᙆᗷʰ ᕮᙆᘜ.

*ᐱᐃᑕᴦ ᐅᴦ. —*ᐅᑕ/ᗰᙆ ᐯᘓ·ᘓᙆ *ᖇᗴᗷᑊ ᑕᙆᕮᐅᑕ.

*ᒣᑊᗷʰ ᐅᴦ. —*ᖇᑊ ᑕᘓ ᐯ·ᐊᴦ ᑕᕮʰ.

*ᗪᐅᐅᘜ ᐅᴦ. —*ᗷᖇᑐʰ-ᗰᔾ ᗡᗡ ᔾᑕᑕ ᐱʰ ᔾᘓᔾ ᔅᑕ.

*ᑕ/ᑕᴦᕮᴦ ᐅᴦ. —*ᑕᔾᗴᴦ ·ᑕᘓ ᐯᘓ· *ᗰᑕ ᐅᔾ ᗷ,/ ᐅᔾᗷᙆ *ᐊᔾᕮ ᐯᘓ· ᗷᔅ ᔾᗷ *ᑕᗡᘓᔅ ᐅᔾ ᗷ ᑕᐳᑊᑢʰ ᑕᐳᙆᕮᐅᑕ.

·ᙆ ᔾᑕ· ᗪᐃᗡᔾ ᐱᵛᕮᔾ ᑕᗷᕮᓂᑕᓱ, ᙆ·

—ᑕᔅᗡʰ ᑕ, ·ᗡᑊ ᔅᑕ, ᕮᙆᐅ·ᐊ ᔅᗰᗷᐊᔾᗴᙆ:
····ᑕᕮᑊᔾᗰ.ᔾᑐʰ *ᙆᑕᔅᔅᔅ ᗷ ᔅᗷᘓᑕ, ᐅᔾᗷᙆ ᗰ$ᕮᔅᑐ ᑕᑐ ᗷ, ᑕᑦᗴᔾᗰʰ-ᗡᔾᑐ ᐃᑕᑐ ᗷ ᐅᗡ ᐅᔅᑕᐃᔅᑐᑊ. ᐊᑊᗰʰ 1300 ᐅᔾᑐᑊᗷ, ᐅᔾᑐ. ᐱᔾᗰᑊ ᕮ ᗡᗡ ᗰ ᔾᴦᘓ: ᑕᕮᑊᔾᗰ/ᗰ ᗡᐊ ᐯᔅᗡᴦ. ᘓᑊᗡ/ᐯ ᐯᕮᑊᐊᙆ, ·ᑕᕮᑊᔾᗰ/ᗰ ᑕᴦ ᑦᗡᔾ ᐅᘜ// ᑕᑊᘓᔾ ᐅᔾᑐ, ᐅᔾᗷᙆ ᗡᑊ ᗡᑕᴦ ᗷ, ᗴ ᗷ ᗡᑊ ᐅᗡᔾ ᐯʰ *Δᗴᑕᗴᔾ ᗷ ᑐᘜ// ᑕᑊᘓᔅ

The first line reads: ᑐˢᖘˢ ᑕᐣᑐᐟ *dustl'us nawhulnuk*. This means “the paper that tells a story” and is the title of the newspaper. The second line reads: *ᑕᗺᶻᖘ ᐅᵀ ᐅᙅᓐᑕ *nak'azdli et uts'inla*. This omits two glottal stops: it should be *ᑕᗺᶻᖘ ᐧᐅᵀ ᐧᐅᙅᓐᑕ *nak'azdli 'et 'uts'inla*. The fronting of the *z* of Nak'a̱zdli is not marked in the syllabics. Note the asterisk * preceding ᑕᗺᶻᖘ, which identifies it as a proper noun. The meaning is “we made it at Fort Saint James”.

After the masthead is a brief appeal for subscriptions. The remainder of the page consists of two sections. The first contains news from Carrier country, the second news from "downstream".

The first item in the news from Carrier country is:

> *ᑕᗺᶻᖘ ᐅᵀ – ᑐᵀ ᖁˢᕀᓗ ᐅᓗᖘ ᑕ, *ᐊᖁᔨᙆ ᗷ, *ᑎᑫᘉᶻ ᗷ, *ᗷᗪᐞᓗ ᓗᑐᵀ ᑕ ᐅᑕ ᑕᖘ ᘉᐸᑕ ᐅᵀ ᐅᖁᵀ ᑲᑊˢ ᑕ ᑕᐳˢᑕᐅ. ᑌ ᗪᑐ ᑌ ᙆᖘ ᙅ ᐳᵀᘐ ᖘᓗᗅʰ. ᗪᑐ ᗪᑕᑐʰᖘ.
>
> nak'azdli et - dit lusman inle da, aluksi cha, domyaz cha, tsabungghun ndet la uda lhane yahadla et ilhut lhdzis za dahuszai. too buba yoo suli k'e hutja lent'oh. buba tenaduhdli..
>
> At Necoslie - Four weeks ago, Alexie and Little Dom died one night at Beaver Lake where many people once died together. It seems that the water went bad. Pray for them.

The next item is::

> ᐱᑫ ᗪᶻᙅʰ ᙅᙅᑫᶻ ᕒᶻᖘ. ᗪᑎᖖ ᙅᵀᖘ.
> zoolya buzkeh ts'ekeyaz whuzdli. bilomen ts'utni.
> Julia's child, a girl, was born. She is called Philomène.

The second item of the news from downstream, in the next-to-last line at the bottom of the page, is:

> ᗪᑊ ᕮᗷᑊ *ᐃᕮᑕᕮᑐ ᗅᓚᑐʰ ᙆᘐ.
> Bel Mashal Oganagan whomoodih suli.
> Father Marchal has become boss of the Okanagan.

ᗪᑊ *bel* is a loan from French *père* and is the title of a priest. Note the use of the asterisk before the placename "Okanagan". ᗅᓚᑐʰ *whomoodih* is the areally possessed form of *moodih* “boss”. In modern Stuart Lake Carrier it would be ᐳᓚᑐʰ *humoodih*.

The next item, on the last line of the page, is:

> ᐅᖁᐅᒉ ᙅᑲᙢʰᗪᒉ ᐅᑕ ᗷᐅᖖᒉ ᙆᑲᐅ ᐊᒉᑐᵀ ᑕ ᖁᑲᐅᑊ ᘓᑲᗐᵀ.
> ilhughun ts'ilhkoht'en uda chaimun silhghi andit za nelhghel yilhchoot
> A policeman has finally caught a Chilcotin who killed a Chinese man some time ago.

Glottal stops are missing from the words ᐧᐅᖁᐅᔨ *'ilhughun*, ᐧᐅᑕᐧ *'uda'*, and ᐧᐊᔨᑐᵀ *'andit*.

Sometimes the news was about Father Morice himself. In the second issue of the newspaper he reports

that:

ᖾᘃᵀ ᘐᑫ ᑉᑐᐯᐞᙆᶻ, ᗪᑊ ᖻᘁˢ ᐁ"Ꮙ ᑉᑐᑕ ᐱ"ᐸ, ᐊᐁ ᕮᗷˢᑕ ᐁ"ᖾᑐ ᘐ ᕮᐁᵘᑐᐠ ᐊᐅᑭʰ ᐅᑉᘁ.
kwulat dzin nduhoolyiz, bel molis ooghwoo nduda hoghwa, aw yak'usda ooghwuni ye yaoolhduk ghait'oh inle.
For five days Father Morice was unable to preach the word of God because he had a toothache.

ᐊᐅᑭʰ *ghait'oh* is old fashioned for ᐊᐅᑭʰ *ait'oh*.

Headstones

This is the gravestone of Agatha John in the Saik'uz (Stony Creek) graveyard.

It reads:

ᐊᐃᑕᐧ ᐁᙆᑐᗷᵀ	agada' oots'unk'ut
ᑢ ᗪᑕᑎᑐᘁ	ba tenadondli

“Agatha's grave. Pray for her.”

Note that the initial glottal stop of *'Agada'* is not written (the correct spelling would be ˑᐊᐃᑕˑ). The verb *tenandonli* is the second person singular optative affirmative. The use of the optative in place of the imperfective *tenadindli* ᗪᑕᑐᑐᘁ makes the command softer and more polite. A literal English translation would be “mayst thou pray”, but in English this is very old-fashioned whereas the Carrier is not.

People acquainted only with the Stuart Lake dialect are likely to take ᗡ *ba* “for her” to be a mistake for ∇ᗡ *ooba*, or to think that the translation must be the odd “pray for Agatha's grave”, but in fact ᗡ *ba* is correctly interpreted as “for her”. The S̲aik'uz̲ dialect differs from the Stuart Lake dialect in that, when the prefix ∇ *oo* is added to ᗡ *ba*, the result is not ∇ᗡ *ooba* but just ᗡ *ba*.

Here is a gravestone from Nak'az̲dli.

It reads:

ᗫᑊᘇᑐ ᑕᙆᙍ˙	Belzeni dazsa'
ᘃᵛᗫᶜᗡ+ 9	Novembar 9
1918	1918

“Virginia died November 9, 1918.”

ᗫᑊᘇᑐ *Belzeni* is the Carrier adaptation of the French name “Virginie”, equivalent to English “Virginia”. ᑕᙆᙍ˙ is an error for ᑕᙆᙍᐅ *dazsai*. The /v/ of the English month name "November" is written with the isolated *k*' symbol ᵛ preceding ᗫ *be*.

Here is a gravestone from Nadleh:

It reads:

1906	1906
11 ᕮᑐᐣ ᐅᑐᗨ ᘘᐣ	11 sanun udechoo dzen
ᗫᐣᑕᑕ 5 ᘏᐟ	bundada 5 dlok
ᐅᐪ ᑕᙆᕮᐅ ᕮᑐᑐᑐ	et dazsai malizini

"Marie-Eugénie died at five o'clock in the morning on November 1st, 1906."

As is so often the case, the initial glottal stops of *'udechoo* and *'et* are missing.

Next we will look at one of the gravestones from the Lheidli T'enneh graveyard in Fort George Park in Prince George. The original graveyard was ploughed up and some of the dirt and its contents pushed to the centre and covered by a concrete monument by the City in 1957 when improvements were made to the park for the British Columbia Centennial. The headstones that could be recovered were later placed in a circle in a new cemetary area. Most of them had been damaged in the course of time, by vandalism, or during the clean-up operations, so they were reassembled to the extent possible and placed face-up on the ground.

It reads:

ᕮᖏᓗ ᐁᐲᓗᐳᒉ	gadlin oots'unk'ut
ᐋᔪ 1888ᒉ ᑕᐋᔅᔆᒉ ᐅᓗᖏ ᐱᓂ	wholh 1888t nawhonizut inle hoh
ᑕᶻᕮᐅ	dazsai
ᐁᑕ ᗪᑕᑌᓂᖏ	ooba tenadoohdli

“The grave of Catherine. She died in 1888. May you (plural) pray for her.”

The form ᐁᐲᓗᐳᒉ *oots'unk'ut* “her grave” is is either Stuart Lake or Stony Creek dialect. In the Lheidli dialect, as in all other dialects, it would be ᗪᐲᓗᐳᒉ *buts'unk'ut*. Similarly, the form ᐁᑕ *ooba* “for her” is distinctively Stuart Lake dialect. In Lheidli dialect it would be just ᑕ *ba*. The use of Stuart Lake dialect is not surprising in such a context since the Stuart Lake dialect came to function to a certain extent as the religious and literary language. Furthermore, given the date of this inscription, it is possible that it was composed by Father Morice himself, who would have used the dialect he knew.

The /t/ after 1888 indicates that the year is in the multiplicative form, which would end in the multiplicative form of the number eight, namely ᓴᐳᔅᒉ *lhk'udit*.

The spelling ᐋ *who* in the words ᐋᔪ *wholh* and ᑕᐋᔅᔆᒉ *nawhonizut* is typical of the period. At present such syllables do not exist. The equivalent in the modern language is ᕼ *whu*.

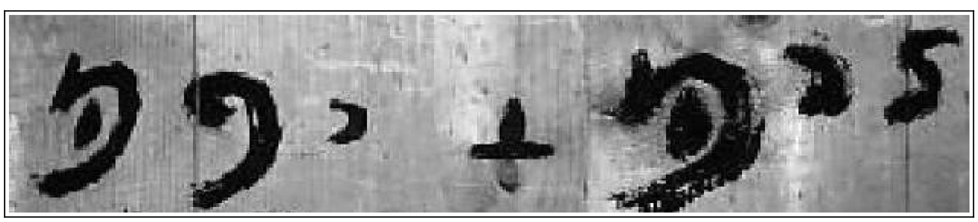
The verb ᗪᑕᑌᓂᖏ *tenadoohdli* is the second person plural optative of “to pray”.

Handwriting

We'll begin with an example of handwriting by an expert user of syllabics and artist. The drum below, held by its owner, Peter Erickson, was made for his father, Lewis Erickson, by Nicholas Prince

as a gift from his sister Mavis. The inscription reads: ᗪᐣᗱᘅ ᘓᒡᑐᐟ ᗪ ᘿᘓᘅ ᘎᘍᒡᙀᐅ *tungule yalhduk te ts'iyane yoozilhts'ai* “When the drum speaks, everyone listens to it.”. (The fronting in *ts'iyane* and *yoozilhts'ai* is cannot be marked in syllabics.)

Here is one of the graffiti written on the inside wall of the fur warehouse at the former Hudson's Bay Post in Fort Saint James, now the Historic Park.



It reads ᘅᘉᐣ ᐩᘅᐣs *leyon blins*. This is the name “Leon Prince”, a prominent figure in Nak'azdli known in Carrier as “Leyoncho”. Notice how he has written the clusters /bl/ and /ns/, neither of which occurs in native Carrier words and neither of which was directly provided for by Father Morice.

Here is another of the graffiti from the same place.

It reads ᑕᗸᶻᘆ “Nak'azdli”.

A Little Vocabulary

English	Stuart Lake	Saik'uz	Lheidli	Cheslatta	Ulkatcho	Nadleh
man	ᑐᑋ	ᑐᑋ	ᑐᑋ	ᑐᑋ	ᑐᑋ	ᑐᑋ
woman	ᙅᗷ	ᙅᗷ	ᙅᗷ	ᙅᗷ	ᙅᗰ	ᙅᗷ
dog	ᔑ	ᔑ	ᔑ	ᔑ	ᔑ	ᔑ
sockeye	ᑕᑘ	ᑕᑌᐟ	ᑕᑌᐟ	ᑕᑌᐟ	ᑕᑌᐟ	ᑕᑌᐟ
char	ᗫᵀ	ᗫᵀ	ᗫᵀ	ᗫᵀ	ᗫᵀ	ᗫᵀ
horse	ᘐᶻᖘ	ᘐᶻᖘ	ᘐᶻᖘ	ᘐᶻᖘ	ᘐᶻᖘ	ᘐᶻᖘ
cow	ᖶˢᑌˢ	ᖶˢᑐˢ	ᖶˢᑐˢ	ᖶˢᑐˢ	ᖶˢᑐˢ	ᖶˢᑐˢ
moose	ᑐᖁ	ᑐᖁ	ᑐᖁ	ᑐᖁ	ᑐᖁ	ᑐᖁ
deer	ᘐˢᙅ	ᘐˢᙅ	ᘐˢᙅ	ᘐˢᙅ	ᘐˢᙅ	ᘐˢᙅ
cariboo	ᗒᕮʰ	ᗒᕮʰ	ᗒᕮʰ	ᗒᕮʰ	ᗒᕮʰ	ᗒᕮʰ
black bear	ᖷˢ	ᖷˢ	ᖷˢ	ᖷˢ	ᖷˢ	ᖷˢ
rabbit	ᙆʰ	ᙆʰ	ᙆʰ	ᕮʰ	ᕮʰ	ᙆʰ
goose	ᗅʰ	ᗅʰ	ᗅʰ	ᐸʰ	ᐸʰ	ᗅʰ
loon	ᑕᕮ	ᑕᕮ	ᑕᕮ	ᑕᕮ	ᑕᕮ	ᑕᕮ
water	ᑌ	ᑌ	ᑌ	ᑌ	ᑌ	ᑌ
fire	ᔦᗒᓗ	ᔦᗒᓗ	ᔦᗒᓗ	ᔦᗒᓗ	ᔦᗒᓗ	ᔦᗒᓗ
stone	ᙅ	ᙅ	ᙅ	ᙅ	ᙅ	ᙅ
tree	ᑐᙅᓗ	ᑐᙅᓗ	ᑐᙅᓗ	ᑐᙅᓗ	ᑐᙅᓗ	ᑐᙅᓗ
mountain	ᕮᑫ	ᕮᑫ	ᕮᑫ	ᕮᑫ	ᕮᑫ	ᕮᑫ
forest	ᙅᓗᑘʰ	ᗡᓗᑘʰ	ᗡᓗᑘʰ	ᗡᓗᑕʰ	ᙅᓗᑕʰ	ᗡᓗᑘʰ
river	ᙆᐅᗰʰ	ᙆᐅᗰʰ	ᙆᐅᗰʰ	ᙆᐅᗰʰ	ᙆᐅᗰʰ	ᙆᐅᗰʰ
house	ᘁʰ	ᘁʰ	ᗰ	ᗰ	ᗰ	ᗰ
spoon	ᗷᙅᒼ	ᗺᓗᙅᔭ	ᗺᓗᙅᔭ	ᗺᓗᙅᔭ	ᗺᓗᙅᔭ	ᗺᓗᙅᔭ
fork	ᗫᐧᐁᗷᵀ	ᗫᐧᐁᗷᵀ	ᗫᐧᐁᑐᗷᵀ	ᑐᐧᐁᑐᗷᵀ	ᗫᐧᐁᑐᗷᵀ	ᗫᐧᐁᗷᵀ
knife	ᖫᶻᗪʰ	ᗪˢ	ᗪˢ	ᗪˢ	ᗪˢ	ᗪˢ
basket	ᗪᔭ	ᗪᔭ	ᗪᔭ	ᗪᔭ	ᗪᔭ	ᗪᔭ
canoe	ᙅ	ᙅ	ᙅ	ᙅ	ᙅ	ᙅ
shirt	ᙀᑫᓗ	ᙀᶻᑫᓗ	ᙀᶻᑫᓗ	ᙀᶻᑫᓗ	ᙀᶻᑫᓗ	ᙀᶻᑫᓗ
shoes	ᗷᙆᓗ	ᗷᙆᓗ	ᗷᙆᓗ	ᗷᙆᓗ	ᗷᙆᓗ	ᗷᙆᓗ

English	Stuart Lake	Saik'uz	Lheidli	Cheslatta	Ulkatcho	Nadleh
man	dune	dune	dune	dune	dune	dune
woman	ts'eke	ts'eke	ts'eke	ts'eke	ts'ekoo	ts'eke
dog	lhi	lhi	lhi	lhi	lhi	lhi
sockeye	talo	talukw	talukw	talook	talook	talook
char	bit	bet	bet	bet	bet	bet
horse	yeztli	yeztli	yeztli	yeztli	yeztli	yeztli
cow	musdoos	musdus	musdus	musdus	musdus	musdus
moose	duni	duni	duni	duni	duni	duni
deer	yests'e	yests'e	yests'e	yests'e	yests'e	yests'e
cariboo	whudzih	whudzih	whudzih	whudzih	whudzih	whudzih
black bear	sus	sus	sus	sus	sus	sus
rabbit	goh	goh	goh	gah	gah	goh
goose	khoh	khoh	khoh	khah	khah	khoh
loon	dadzi	dadzi	dadzi	dadzi	dadzi	dadzi
water	too	too	too	too	too	too
fire	kwun	kwun	kwun	kwun	kwun	kwun
stone	tse	tse	tse	tse	tse	tse
tree	duchun	duchun	duchun	duchun	duchun	duchun
mountain	dzulh	dzulh	dzulh	dzulh	dzulh	dzulh
forest	chuntoh	tintoh	tintoh	tintah	chuntah	tintoh
river	'ukoh	'ukoh	'ukoh	'ukoh	'ukoh	'ukoh
house	yoh	yoh	koo	koo	koo	koo
spoon	kechub	tsunts'alh	tsunts'alh	tsunts'alh	tsunts'alh	tsunts'alh
fork	be'ooget	be'ooget	be'ooduget	be'ooduget	be'ooduget	be'ooget
knife	lhuztih	tes	tes	tes	tes	tes
basket	telh	tilh	tilh	tilh	tilh	tilh
canoe	ts'i	ts'i	ts'i	ts'i	ts'i	ts'i
shirt	dzoot'an	dzoozt'an	dzoozt'an	dzoozt'an	dzoozt'an	dzoozt'an
shoes	kegon	kegon	kegon	kegon	kegon	kegon

Reading Passages

Amazing Grace – Stuart Lake Dialect

ᕮᗷˢᑕ ᘐᐅᓪᑌ–ᐅ ᐅᓪᑌ
·ᐅᵀ ·ᐅ ᐊ ᑖ ᑐˢᐢʰ.
·ᐃʰ ᑕ· ᑦᓪᑕᑦˢᘐ
·ᐊᐳᵀ ˢᐅᗪᑎʰ
ᘐᐅᓪᑌ–ᐅ ᗪᗡ ᐅᓪᑌ.

ᘐᐅᓪᑌ–ᐅ ᐊ ᕮᗷᶻ ᗪˢᕮᓄ
ᐳˢ ᙃᙆ ᐯᐅ ᗪˢᐢᓪ.
·ᐃʰ ᑕ· ᑦᓪᑕᑦˢᘐ
·ᐊᐳᵀ ᐯᐢ· ᐅˢᑎ
·ᐅᵀ ><ᐸ ᕮᗷᶻ ᗪˢᕮ.

ᙃᙆ ·ᐅᓪ ᑐᔪᑦʰᗪ ᐅᓪᑎ
·ᐃʰ ᑕ· ᐯᐅᑦ ᐅˢᗯᵀ
·ᐅᵀ ><ᐸ ᗴʰ·ᐅᓪ ·ᐅᓪᑫʰ ᐅᓪᑎ ᙃᓄᑦ
ᘐᐅᓪᑌ–ᐅ ᗪᗡ ᐅᓪᑌ.

·ᐊᓪᑦᵀ ᐳᗴᓪ ᐯᑕᑦᑐˢᑕᓪ
ᐯᐅᑦ ᐯᗷᑎ· ᗪˢᗡᓪ
ᘐᐅᓪᑌ–ᐅ ᐊ ·ᐅᑎᶻ ><ᗪˢᑕᓄ
·ᐊᐳᵀ ᑎᑒ ᑎᐅᓄ.

Stoney Creek Veterans Memorial Dedication – Stoney Creek Dialect

ᕮᐅᗷᶻ ᐳᗡᓪ ᑐ><ᑐᐊᓪ ᗴ ᐊʰᑦᑊ–ᑎ ᑕʰᗴᑎᑐᓄᗪ. ᗯ ᑐᙃʰᑢ ·ᐅᵀ Vᐸ ᕮᐅᗷᶻ ᐳᗡᓪ
ᗴᓪᑎ ᑎᑢ ᐯᑦᶻᗪ. ·ᐊVᓄᘐᶻ ᑕʰᑕᗴᑊᑎʰ.

The Raven and the Deer — Stuart Lake Dialect

ᑕᕮᓍᙆ ᐧᐅᓗᕮ ᘐˢᙇ

ᐧᐅᑕᐧ ᑕᕮᓍᙆ ᗪᗪ ᐯᘐᐧᐅᑊᙇᑊ ᐅᓗᑎᐧ. ᗒᓗᕓᑊ ᘐˢᙇ ᗪᑌᐧᐅᓗ. ᑕᕮᓍᙆ ᘐᑐʰ ᑕᑏ ᐧᐅᓗᕮ: "ᘐˢᙇ, ˢᑎ ᗅᙆᑐᵀᑐ. ᕒᑌ ᑐᐯᑊᘐʰ?" ᑐ. ᘐˢᙇ "ᑐᐟᗅᐧ," ᘐᑌ ᕮᗪᑌᑐᐟ. ᕮᑌᕓᶻ ᑏᑎˢ ᐧᐅᓗᕮ ᐧᐅᵀ ᑐᐱᑊᘐʰ." ᑐ ᑕᕮᓍᙆ. ᕮᑌᕓᶻ ᗅᐸᓗᐧᐊᶻ. ᕮᑌᕓᵀ ᗅᙇᓗ ᑎ ᐱᑐᑌᐧᐅᓗ. "ᘐˢᙇ, ᑐᑊᕓᓗ!" ᑐ ᑕᕮᓍᙆ. ᐳᗅᐳᑎʰ. "ᑕᕮᓍᙆ, ᑐᑌᕃˢ!" ᑐ ᘐˢᙇ. ᑌᙇᑕ ᐳᗅᐳᑎʰ. ᐧᐅᵀ ᐧᐊᗅᵀ "ᘐˢᙇ, ᓗᕓᙇᓗ ᑕᑌᙆᵀ ᑐᐧᐅᓗᑎʰ!" ᑐ ᑕᕮᓍᙆ. ᐳᗅᐳᑎʰ. ᘐˢᙇ ᗪᗪ ᗅᙇᑐᵀᑐ. ᐧᐅᵀ ᐧᐅᘐᑌᑐ: "ᑕᕮᓍᙆ, ᓗᘐᓗ ᐧᘐᓗᐧᐅᑕᐧᗒᐅ ᐅᓗᐧᐊᑌ!" ᑕᕮᓍᙆ ᗪᗪ ᐳᑐᙆ! ᘐˢᙇ ᕒᑌ ᙇᗪᘐᗪᑌᑕᑊ. ᑕᙆᙇᵀᐅᓗ ᐧᐅᵀ ᑕᶻᕮᐅ. ᐧᐅᵀ ᑕᕮᓍᙆ ᑎ ᗅᑢ. ᓗᑎ ᘐˢᙇ ᕮᓗᐧᐊᑊ. ᑕᕮᓍᙆ ᘐˢᙇ ᕮᑐˢ ᐧᐅᑌᑐᑐ. ᐧᐊᐁ ᐯᘐᕒᐧᐅᑊᙇᑊ.

Mary John, Sr.'s Desiderata — Stoney Creek Dialect

ᐧᐅᵀ ᐯᐸ ᓗᑐ ᑐᐅᑐᐟ ᐧᐅ ᙆᗪᓗ. ᑐᘐᐧᐅᗪᓗ ᗐ ᐧᐅᑐᙇᶻ ᑐᘐᓗ ᗐ ᐧᐅᵀ ᓗᑐ ᘐᓗ ᗷᑕᑕ ᐳᘐᑌᑐ ᐧᐅ ᵛᐳᗪᶻᕒᑌᙇ ᐧᐅᵀ ᐯᐸ ᑐᘐᓗ ᙇᵀᑐ. ᐧᐅᵀ ᓗᑐ ᙇᕮᐯʰ ᙇᐯᓗᗪᓗ ᗪ ᐧᐅᵀ ᙏ ᑐˢ ᗪ ᓗᘐᐧᐊᓗ ᗷᗪᑌᙇᗪ ᙆᙆ ᐱᑌᑊᐅʰ. ᐧᐅᵀ ᙏ ᑐˢ ᗪ ᙇᕮᓗᗪ ᗪᑎ ᐧᗪᓗ ᑕᗷᑌᘐᓗ ᗷᗪᑌᙇᗪ ᗪ ᐧᐅᵀ ᙏ ᑐˢ ᗪ ᓗᘐᐧᐊᓗ ᗷᗪᑌᙇᗪ ᙆᙆ ᐱᑌᑊᐅʰ. ᐧᐅᵀ ᐯᐯᓗᗪ ᐱʰ ᙏ ᑕᐯᕮᐅ.

Transcription and Translation

Amazing Grace

Yak'usda yeunzoo-i unzoo
'Et 'i gha za dusjih.
'Oh da' nintanisja
'Awet sghu tileh
Yeunzoo-i tube unzoo.

Yeunzoo-i gha yak'uz tisyalh
Whus Sizi ooghu tisjun.
'Oh da' nintanisja
'Awet ooch'e' usli
'Et huwa yak'uz tisya.

Sizi 'en nemoodihti unli
'Oh da' ooghuni uschoot
'Et huwa ts'ih'un 'int'oh inli sulhni
Yeunzoo-i tube unzoo.

'Andit whuts'un oot'aninustan
Ooghuni ook'une' tist'en
Yeunzoo-i gha 'ilhiz hutisnalh
'Awet nedzi doghelh.

Here are the usual English lyrics:

Amazing grace (how sweet the sound)
That saved a wretch like me
I once was lost, but now am found
Was blind but now I see

It was grace that taught my heart to fear
And grace my fears relieved
How precious did that grace appear
The hour I first believed

Through many dangers, toils and snares
I have already overcome
It was grace that led me safe thus far
And grace will bring me home

When we've been there a thousand years
Bright shining as the sun
We've no less days to sing God's praise
Than when we first begun

Stony Creek Veterans Memorial Dedication

Saik'uz whut'en lhuhudughan ts'i ahdel-ne nahts'udilhti. Soo nu<u>s</u>ahba 'et hoowa Saik'uz whut'en ts'inli neba oodezti. 'Ahoolhyez nahnats'ulnih.

In recognition of <u>S</u>aik'u<u>z</u> veterans. Your courage makes us proud to be <u>S</u>aik'u<u>z</u> people. We will always remember you.

The Raven and the Deer

This is a traditional story as told by the late Robert Hanson.

Datsancho 'ink'e Yests'e

'Uda' datsancho tube ooye'ilts'ul inle'. Khuntsul yests'e tilh'en. Datsancho yuzih nat'o 'ink'e: “Yests'e, sba whuts'odutni. Sulh nuhoolyeh?” ni. Yests'e “dugwe',” yulh yatilhduk. Dzulhk'uz tot'as 'ink'e 'et nuholyeh.” ni Datsancho. Dzulhk'uz whehan'az. uDzk'ut whuts'un yo honilh'en. “Yests'e, dilk'un!” ni Datsancho. Huwuhudloh. “Datsancho, dilhgus!” ni Yests'e. Doochaza huwuhudloh. 'Et 'awet “Yests'e, nkechun dalhjut lhe'unt'oh!” ni Datsancho. Huwuhudloh. Yests'e tube whuts'udutni. 'Et 'uyulhni: “Datsancho, nyun n'untalkuk-i in'alh!” Datsancho tube hunilch'e! Yests'e dzulh k'ubeyutilhtal. Nal 'ust-un 'et da aiz 'Est Datsancho yo whet'o. Nyo yests'e yan'al. Datsancho yests'e yanus 'uyoonli. 'Aw ooyelhe'il 'usl.

The Raven and the Deer

Once the raven was very hungry. Suddenly, he spotted a deer. The raven flew down beside him and said: “Deer, I am bored. Will you play with me?” The deer answered: “Alright.” “Let's go to the mountaintop and play there” said the raven. They went up to the top of the mountain. From the mountaintop they looked down. “Deer, your skin is red!” said the raven. They laughed. “ Raven, your skin is black!” said the deer. Again they laughed. Then Raven said, “ Deer, your legs look rotten!”. They laughed. Deer was not happy with this insult so he said, “ Raven, you eat garbage!” Raven got very angry. He kicked the deer off the mountain. He died where he landed. Raven went flying down, down, down where he feasted on deer meat. The raven outsmarted the deer and is no longer hungry.

Mary John, Sr.'s Desiderata

'Et hoowa ndi neghunek 'i ts'otun. Neye'ut'en cha 'ink'ez neyun cha 'et ndi yun Kanada huyulhni 'i kw'utuzdelhts'i 'et hoowa neyun ts'utni. 'Et ndi ts'iyawh ts'uhoontun de 'et si nus de njan dakelhyun k'udelhts'ine soocho ho:dool'eh. 'Et si nus de ts'iyanne buba 't'en holeh. 'Et hoohoont'i hoh si dahootsai.

Therefore, we must keep our language. We must keep our culture, and our land so that even in Canada we can still feel that we have our own country. While we preserve all this I hope people will be able to get an education here on Carrier land, and in the future there will be work for everyone and they will die happy.

Resources

Fonts

The font used here for the syllabics is Chris Harvey's OskiDakelh font, a Unicode-encoded Truetype font available at no cost from:

http://www.languagegeek.com

The font itself may be downloaded from:

http://www.languagegeek.com/font/oskidakelh.zip

Instructions for installing the font are available at:

http://www.ydli.org/dakinfo/InstallingFonts.html.

This font will work with word-processors such as OpenOffice.org Writer and Microsoft Word.

Input Methods

Chris Harvey also provides keyboard definitions for entering the syllabics conveniently in Microsoft Windows. One allows you to type in the Carrier Linguistic Committee system and converts on the fly to syllabics. The other assigns syllabic characters to single keys.

Image ©2009 Chris Harvey

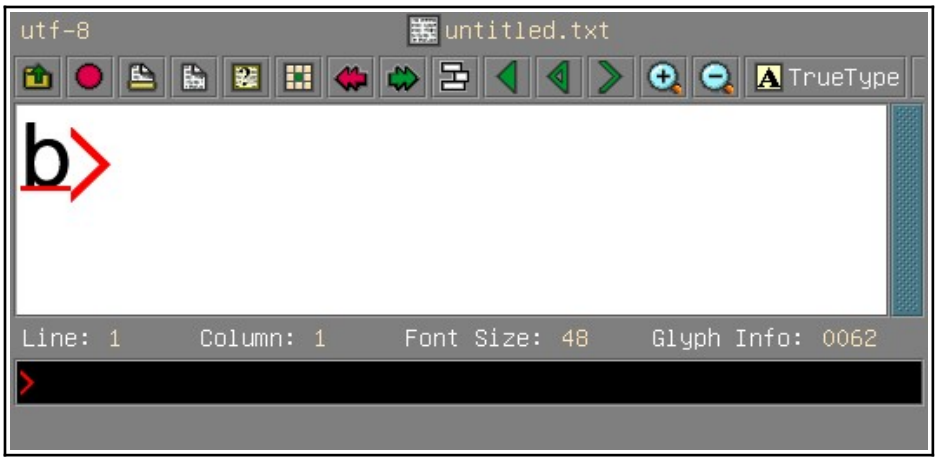
These keyboards work on Microsoft Windows systems and allow you to type in syllabics in programs such as Microsoft Word and OpenOffice.org Writer. Versions for Mac OS X are now also available.

Another way to enter Carrier syllabics, not as fancy but somewhat simpler to install, is to use Yudit, a text editor that can be downloaded at no cost from:

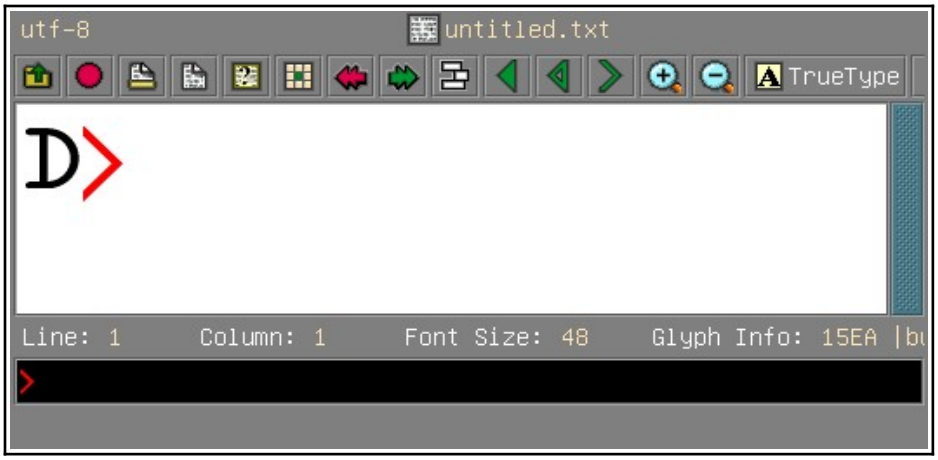
http://www.yudit.org

Yudit is a simple text editor, not a full-fledged word-processor, but it comes with a keyboard definition for entering the Carrier syllabics. This keyboard definition allows you to type in the Carrier Linguistic Committee system while the characters appear in syllabics.

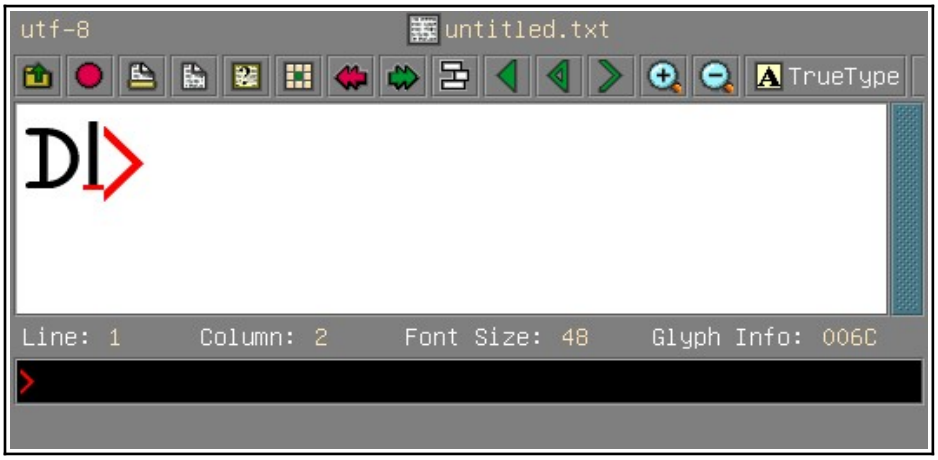
In the image below the user has just entered a *b*. Since Yudit cannot tell at this point what will follow, it cannot decide what syllabic character to display so it just displays a roman *b* to let the user know what he or she has typed so far.



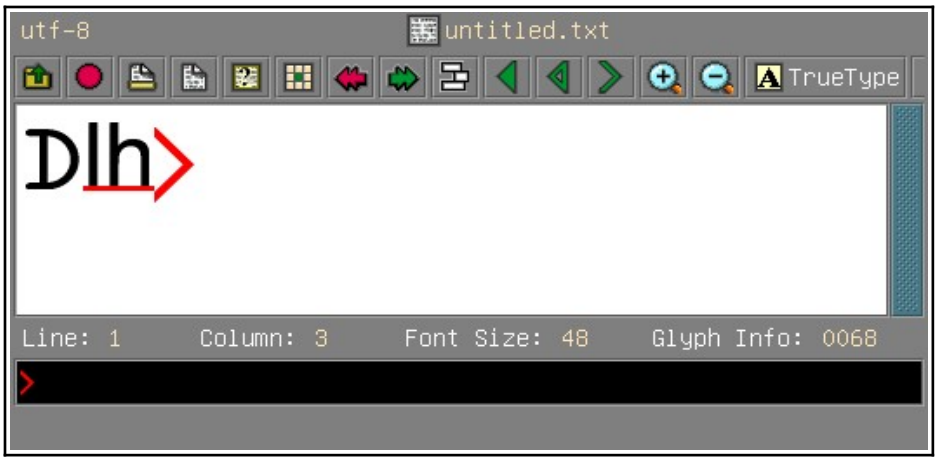
Next, the user enters a *u* and Yudit replaces the *b* with 𐐓 *bu*.



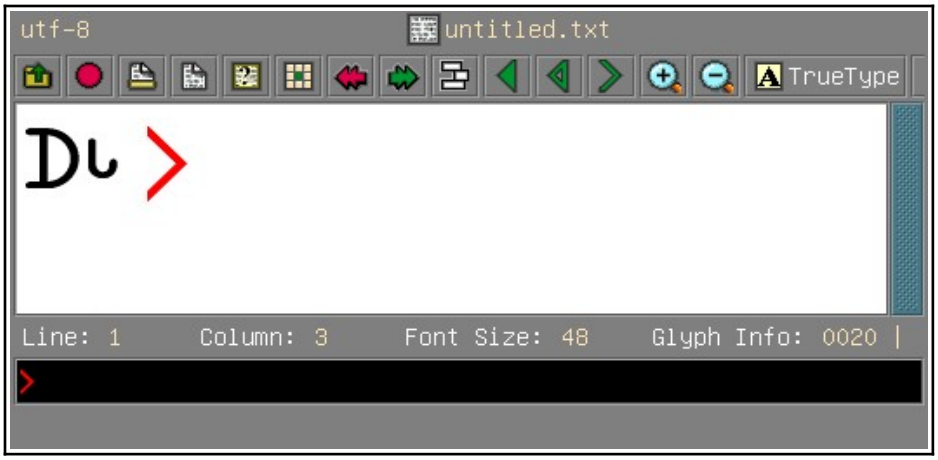
Next, the user enters an *l,* which Yudit displays as such since it cannot yet decide what syllabic character is intended.



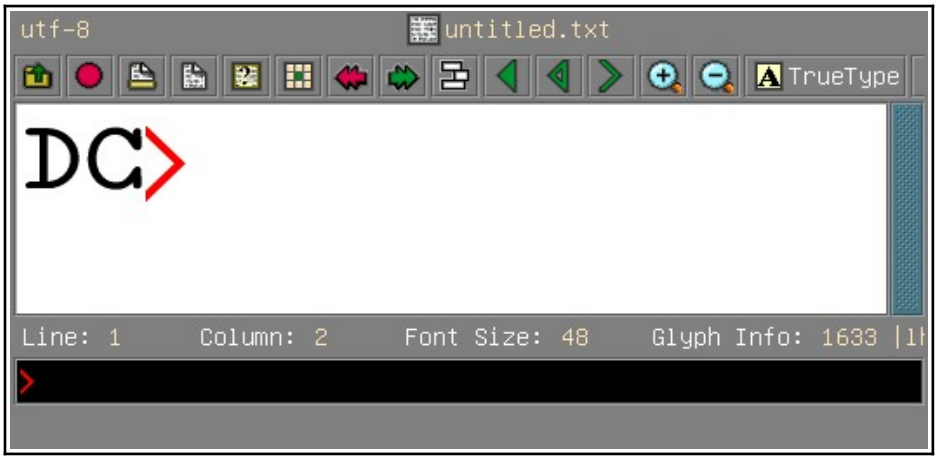
Next, the user enters an *h*. Yudit still cannot decide what syllabic character is intended so it displays the *h* as such.



Now the user enters a space, allowing Yudit to conclude that a vowel will not follow. Yudit therefore displays the isolated *lh* character ᶹ.



If the user had typed a vowel instead of a space, Yudit would instead have displayed a CV character. Here is what would result if the user had typed an *a*.



The behaviour shown here is typical of roman alphabet input methods. However, some will display nothing until they are able to select a syllabic character; they will not display roman letters as

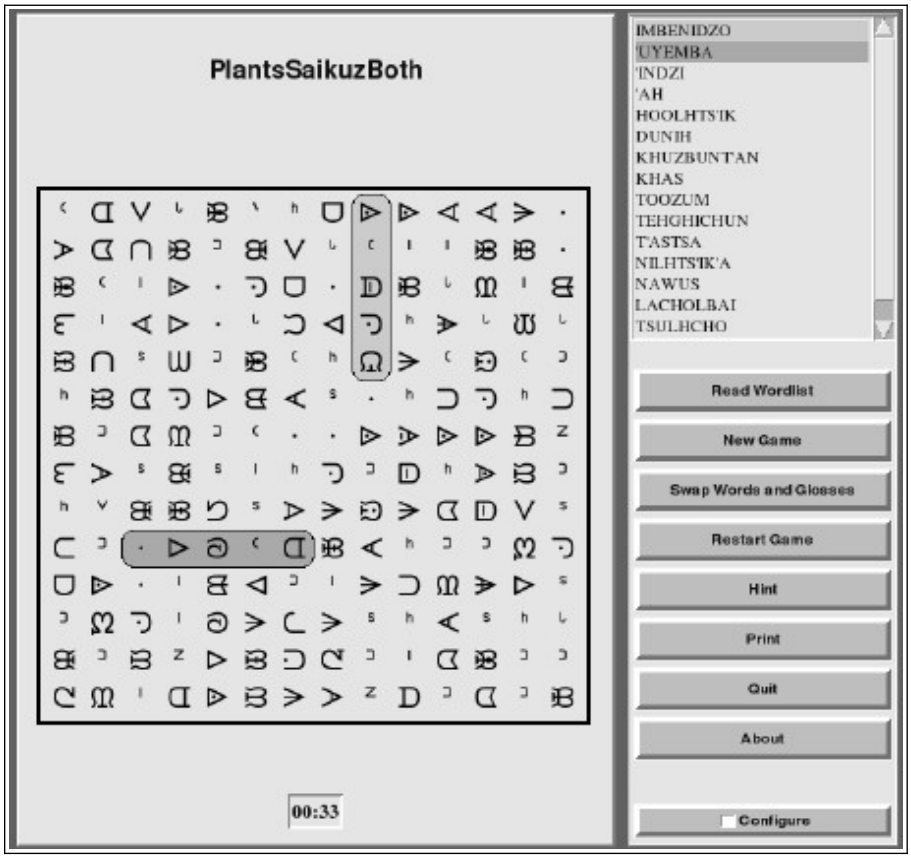
intermediate stages.

Instructions for using Yudit to type in syllabics are available at:

http://ydli.org/dakinfo/yuditinfo.htm

Games

A game that may be used to practice syllabics is WordSearch, in which words are presented mixed with meaningless characters and the user is required to find the real words. A version of WordSearch with some Carrier wordlists is available at no charge from the Yinka Déné Language Institute web site: http://www.ydli.org/download.htm. Here is a screenshot:



In this case, the list of words to find is in the CLC writing system. It could also be in syllabics or in English. Although the program comes with several sample word lists, new word lists are easily added.

Another game that is useful for drilling one's knowledge of syllabics is Scramble, which presents words with the letters out of order and requires you to put them into the correct order. It too is available from the YDLI web site. Like WordSearch, it comes with several sample lists of words but others are easily added. The unscrambled word may be entered either by typing in the space provided or by clicking on the scrambled characters in the order desired. This makes it possible to play the game even if you have no keyboard definition for the syllabics.

In the screenshot below, the word ᖱᑐᕽᙆ *chunihcho* "fisher" has been presented out of order and the user has entered the first two characters in the correct order.

Publications

For further information on the Carrier language itself, an overview may be found in the author's T*he Carrier Language: A Brief Introduction* published by the College of New Caledonia Press, ISBN 978-0-921087-45-8. This book contains some discussion of the syllabics and includes a mini-dictionary of 229 words written in both the CLC system and syllabics. A full bibliography is to be found on the web site of the Yinka Déné Language Institute at http://ydli.org, from which several dictionaries and other works are available. Laminated pocket-sized syllabics charts are also available.

For the development of the Cree syllabics and the more closely related variants, see the paper "The early development of Inuktitut syllabic orthography" by Kenn Harper in *Études/Inuit/Studies* 9.1.141-162 (1985).

For those interested in the Unicode encoding of the syllabics, the syllabics are found in the Canadian Aboriginal Syllabics range. The relevant sections of the standard may be downloaded from:

http://www.unicode.org/charts/PDF/U1400.pdf
http://www.unicode.org/charts/PDF/U1800.pdf

The Unicode standard is not easy to use for dealing with Carrier because the names used do not correspond to anything normally used for Carrier and because the Carrier characters are mixed with a large number of other characters used for Cree, Inuktitut, and other languages. For a Carrier-oriented exposition of the Unicode encoding, see:

http://www.ydli.org/dakinfo/dulktop.htm

Exercises

Exercise 1

Without looking up the character, say what the vowel is and how you can tell:

(a) ᗨ

(b) ᘓ

(c) ᒋ

(d) ᑑ

(e) ᗸ

(f) ᐹ

Exercise 2

(a) Rewrite the following words in the CLC writing system:

(1) ᗶᑕ

(2) ᗰᗰ

(3) ᗡᗸ

(4) ᗷᗜ

(b) Rewrite the following words in syllabics:

(1) gaga
(2) togo
(3) tak'e
(4) t'idoo

Exercise 3

(a) Rewrite the following words in the CLC writing system:

(1) ᘔᘓ

(2) ᘏᘐ

(3) ᘏᗷ

(4) ᗡᘣ

(b) Rewrite the following words in syllabics:

(1) dadzi
(2) took'o
(3) tseda
(4) ts'it'a

Exercise 4

(a) Rewrite the following words in the CLC writing system:

(1) ᑐᑑ

(2) ᑑᑎ

(3) ᒉᗡ

(4) ᑕ ᖁ

(b) Rewrite the following words in syllabics:
(1) neke
(2) taba
(3) nedotoo
(4) k'ani

Exercise 5

(a) Rewrite the following words in syllabics:
(1) neloo
(2) neghatl'i
(3) dunetighudli

(b) Rewrite the following words in the CLC writing system:

(1) ᑐᐅᑎ

(2) ᙅᑕᑎ

(3) ᗺᑎ

Exercise 6

(a) Rewrite the following words in syllabics:
(1) whuch'a
(2) nuya
(3) jeyo

(b) Rewrite the following words in the CLC writing system:

(1) ᐳᗪᙆ

(2) ᒡᘓ

(3) ᗅᐧᒉ

Exercise 7

(a) Rewrite the following words in syllabics:
(1) schan
(2) nawhechak
(3) yests'e

(b) Rewrite the following words in the CLC writing system:

(1) ᙃᐧᐅᙆᕀ

(2) ᑢᓄᗷᔪ

(3) ᓄᙅᙅᐞᘓz

Exercise 8

(a) Rewrite the following words in syllabics:
(1) hukw'ut
(2) wadlaw
(3) skwunlawh

(b) Rewrite the following words in the CLC writing system

(1) ᐊᑉᐊʰ

(2) ᐟᐅʰ

(3) ᓄᐅᑕᑉᐅᑐᓄᐅz

Exercise 9

(a) Rewrite the following words in syllabics:
(1) roomudis
(2) payus
(3) waldur

(b) Rewrite the following words in the CLC writing system:

(1) ᑐᓗrᐃᵀ

(2) ᑐᕮfᐅ

(3) ᐸ+ᓗᗡ+

Answers to Exercises

Exercise 1

Without looking up the character, say what the vowel is and how you can tell:

(a) ᗨ − *oo* since it points downward

(b) ᙒ − *a* since it points to the left

(c) ᑎ − *o* since it points upward

(d) ᗢ − *i* since it points to the right and has a dot in it

(e) ᗠ − *e* since it points to the right and has a bar in it

(f) ᐳ − *u* since it points to the right and has no dot or bar in it. (This is not actually a Carrier character.)

Exercise 2

(a)

(1) k'ooda
(2) koko
(3) tagi
(4) kit'oo

(b)

(1) ᗴᗴ

(2) ᗣᗰ

(3) ᗡᗷ

(4) ᗤᑌ

Exercise 3

(a)

(1) seza
(2) sadzi
(3) tsak'e
(4) tazo

(b)

(1) ᑕᙑ

(2) ᑌᗯ

(3) ᙐᑕ

(4) ᙑᗩ

Exercise 4

(a)

(1) dune

(2) nedo
(3) neba
(4) nami

(b)

(1) ᑐᗷ
(2) ᗡᗡ
(3) ᑐᑎᑌ
(4) ᗸᑐ

Exercise 5

(a)

(1) ᑐᑌ
(2) ᑐᐊᗾ
(3) ᑐᑐᗡᐅᑐ

(b)

(1) lheidli
(2) tsenadli
(3) k'atle

Exercise 6

(a)

(1) ᐅᘓ
(2) ᑐᘛ
(3) ᘔᘏ

(b)

(1) hubuch'a
(2) yooya
(3) wheni

Exercise 7

(a)

(1) sᗺᐣ
(2) ᑕᐅᗺᐠ
(3) ᘛsᗺ

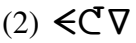
(b)

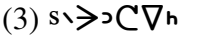
(1) se'uch'ak
(2) tankelh
(3) ntsetselhyaz

Exercise 8

(a)

(1) 

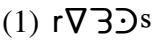
(2) 

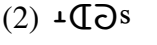
(3) 

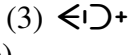
(b)
(1) a'ah
(2) gweh
(3) lhghuna'whudilhghuz

Exercise 9

(a)

(1) 

(2) 

(3) 

(b)
(1) lubrot

(2) lugafi

(3) harpur

The Relationship Between The Carrier and Cree Syllabics

Although the Carrier syllabics were inspired by the Cree syllabics they share only general principles of design and appearance: in detail they are almost entirely different. Here is a chart of the Cree syllabics.

	ê	a	â	i	î	o	ô	isolated
0	∇	◁	◁̇	Δ	Δ̇	▷	▷̇	
p	V	<	<̇	Λ	Λ̇	>	>̇	ˈ
t	U	⊂	⊂̇	∩	∩̇	⊃	⊃̇	ˊ
k	ϥ	ϧ	ϧ̇	ρ	ρ̇	ɗ	ɗ̇	ˋ
c	ገ	ᒐ	ᒐ̇	ᒥ	ᒥ̇	ᒧ	ᒧ̇	ˉ
m	ገ	ᒪ	ᒪ̇	ᒥ	ᒥ̇	ᒪ	ᒪ̇	⊂
n	ᓄ	ᓇ	ᓇ̇	ᓂ	ᓂ̇	ᓇ	ᓇ̇	˃
s	ᔦ	ᔦ	ᔦ̇	ᔨ	ᔨ̇	ᔩ	ᔩ̇	ˆ
y	ᔭ	ᔮ	ᔮ̇	ᔪ	ᔪ̇	ᔫ	ᔫ̇	ˈ
ð	ᔭ	ᔮ	ᔮ̇	ᔪ	ᔪ̇	ᔫ	ᔫ̇	‡
w	∇·	◁·	◁̇·	Δ·	Δ̇·	▷·	▷̇·	°
h	ᑊ∇	ᑊ◁	ᑊ◁̇	ᑊΔ	ᑊΔ̇	ᑊ▷	ᑊ▷̇	ᑊ
hk								x

There are also letters for /l/ ᕒ and /r / ᕓ. These are used like the glottal stop and /r/ in Carrier: they precede the isolated vowel symbols, e.g. ᕒ◁ = /la/. The symbol ˣ for /hk/ is used for convenience since this sequence of sounds is very common.

The sound system of Cree is much smaller than that of Carrier. While Carrier has six vowels, Cree has four, which can be either long or short. While Carrier has 41 native consonants plus three, /f/, /p/ and /r/, in loans, Cree has 10 native consonants plus two, /l/ and /r/, in loans. Thus, it is to be expected that the Carrier syllabics contain quite a few letters not found in Cree: ᗺ ᗴ ᗷ ᗡ ᗡ ᗾ ᗽ ᗷ ᗷ ᘐ ᘓ ᘏ ᘎ ᘎ ᘑ ᘍ ᘍ ᗕ ᗣ ᗣ ᗩ ᗩ ᗧᗧ ᗵ ᗰ ᗴ ᗷ ᑌ ʰ s z $ ᑐ ⊥ ᒣ ᐯ // ᐅᐅ. There are also a number of letters used in Cree but not in Carrier: ɗ /k/, ᒐ /c/, ᒪ /m/, ᓇ /n/, ᔦ /s/, ᔮ /y/, ᔭ /ð/, ᕒ /l/, ᕓ /r/, ˣ /hk/ as well as the dot diacritic for vowel length.

Only a few characters are shared by the two systems, and of these, only a few represent the same sound. ◁ represents /a/ in both systems, and more generally, a leftward orientation represents the vowel /a/ in both. ⊂ has similar values in both systems but does not play exactly the same role since in Carrier /t/ and /d/ are distinct while in Cree there is only /t/ with voiced and voiceless positional variants.

The remaining letters shared by the two systems have different values:

	Carrier	Cree
ᐸ	h	p
ᐃ	o	i
ᐁ	oo	e
ᐅ	u	o
ᑊ	isolated l	isolated p
ᑉ	isolated g	isolated t
ᐣ	isolated gh	isolated h

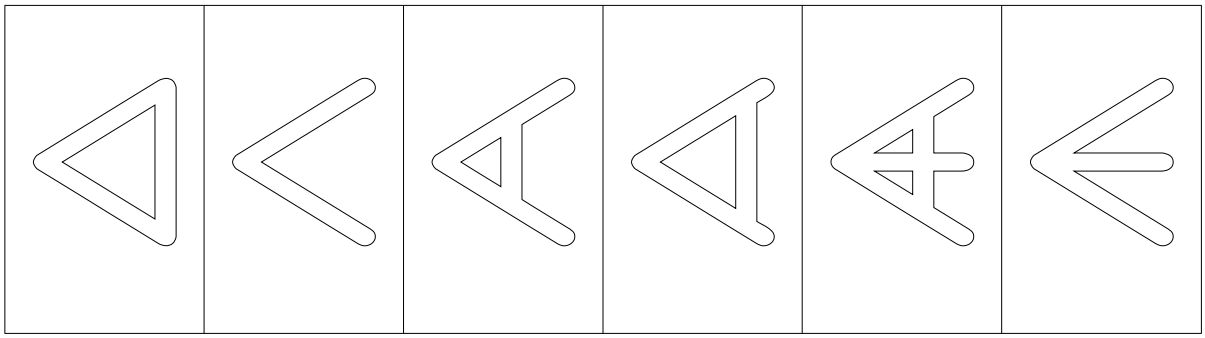
In short, although the two systems have a similar structure and some characters of similar shape, they are completely different writing systems.

The Carrier Linguistic Committee Writing System

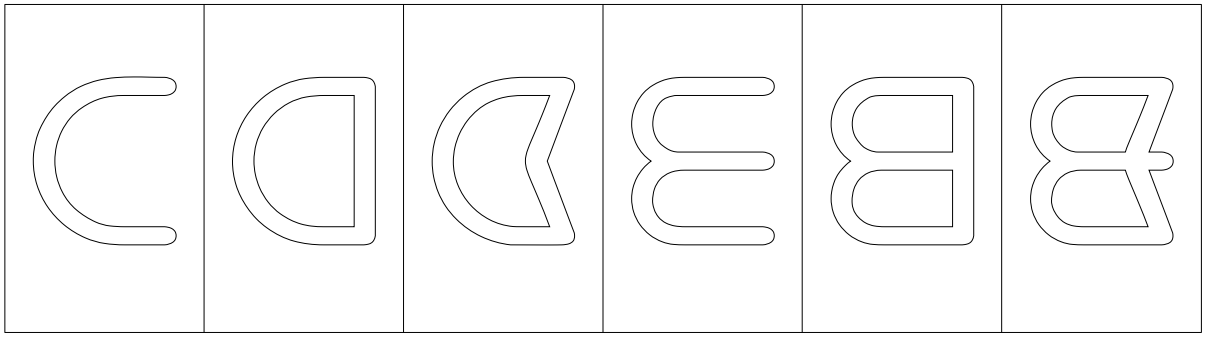
CLC	Description	IPA
'	Glottal stop	ʔ
a	Low back unrounded vowel	a
b	Unaspirated bilabial stop	p
ch	Aspirated palato-alveolar affricate	tʃʰ
ch'	Ejective palato-alveolar affricate	tʃ'
d	Unaspirated apico-alveolar stop	t
dl	Unaspirated lateral affricate	tl
dz	Unaspirated apico-alveolar affricate	ts
d̲z̲	Unaspirated lamino-dental affricate	t̪s̪
e	Mid front unrounded vowel	e
f	Voiceless labio-dental fricative	f
g	Unaspirated velar stop	k
gh	Voiced velar fricative	ɣ
gw	Unaspirated labio-velar stop	kʷ
h	Voiceless laryngeal glide	h
i	High front unrounded vowel	i
j	Unaspirated palato-alveolar affricate	tʃ
k	Aspirated velar stop	kʰ
k'	Ejective velar stop	k'
kh	Voiceless velar fricative	x
kw	Aspirated labio-velar stop	kʰʷ
kw'	Ejective labio-velar stop	k'ʷ
l	Voiced lateral approximant	l
lh	Voiceless lateral fricative	ɬ

CLC	Description	IPA
m	Bilabial nasal	m
n	Alveolar nasal	n
ng	Velar nasal	ŋ
o	Mid back rounded vowel	o
oo	High back rounded vowel	u
p	Aspirated bilabial stop	pʰ
r	Voiced alveolar approximant	ɹ
s	Voiceless apico-alveolar fricative	s
s̲	Voiceless lamino-dental fricative	s̪
sh	Voiceless palatal fricative	ʃ
t	Aspirated apico-alveolar stop	tʰ
t'	Ejective apico-alveolar stop	t'
tl	Aspirated lateral affricate	tɬ
tl'	Ejective lateral affricate	tl'
ts	Aspirated apico-alveolar affricate	tsʰ
ts'	Ejective apico-alveolar affricate	ts'
t̲s̲	Aspirated lamino-dental affricate	t̪s̪ʰ
t̲s̲'	Ejective lamino-dental affricate	t̪s̪'
u	Mid central unrounded vowel	ʌ
w	Labio-velar glide	w
wh	Voiceless labio-velar fricative	xʷ
y	Voiced palatal glide	j
z	Voiced apico-alveolar fricative	z
z̲	Voiced lamino-dental fricative	z̪

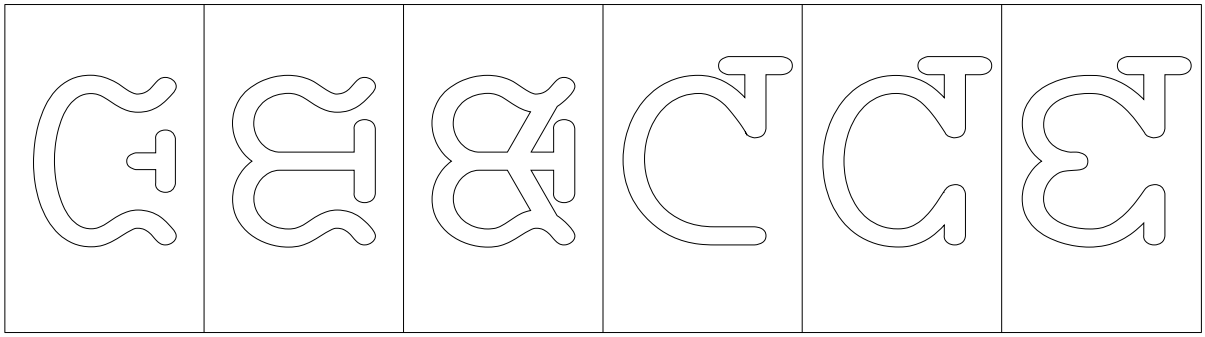
Character Outlines



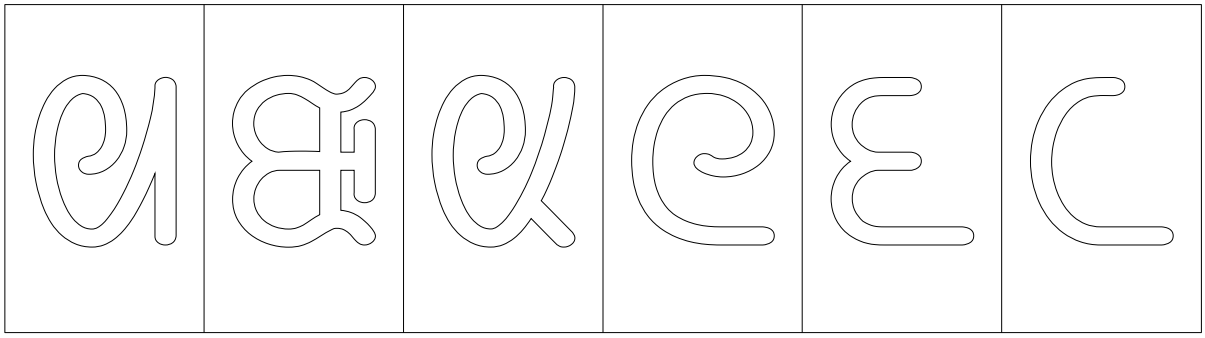
a ha kha gha wha wa



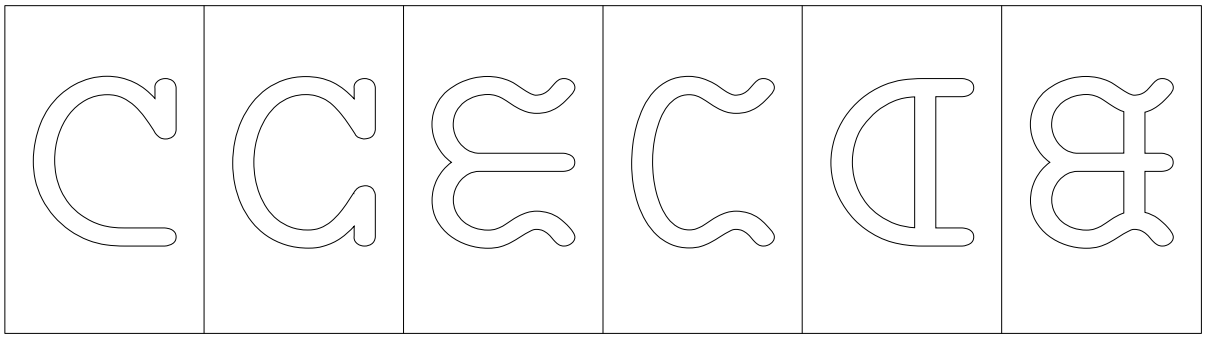
da ta t'a ga ka k'a



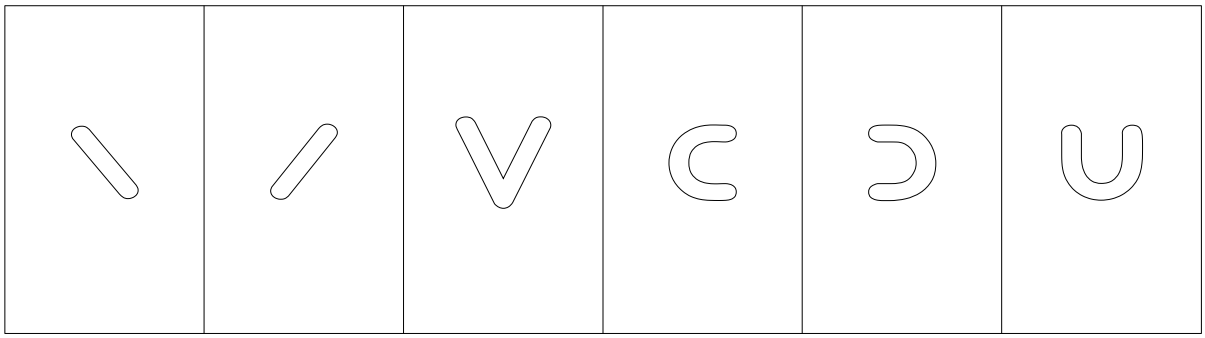
dza tsa ts'a dla tla tl'a



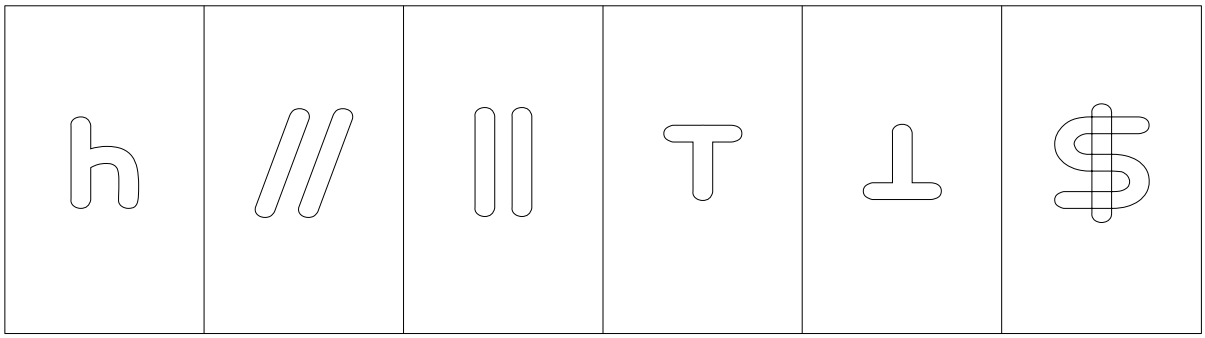
ja cha ch'a ya ma na



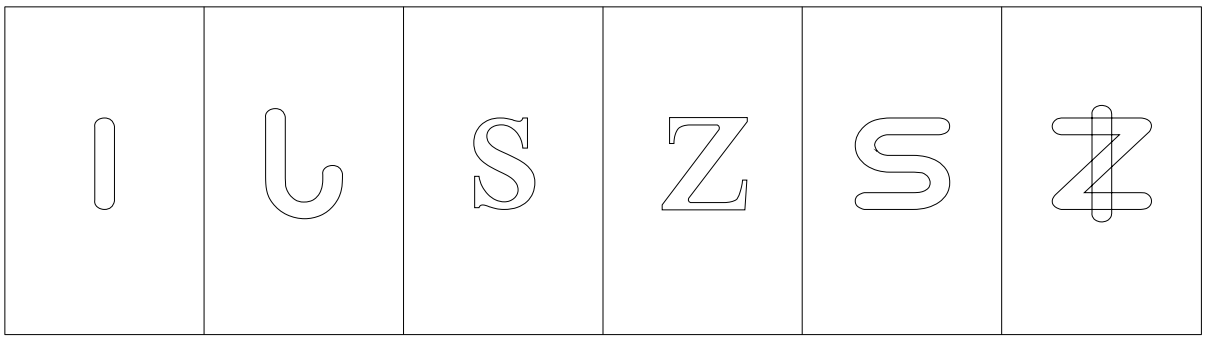
la	lha	sa	za	ba	sha



k	g	k'	n	m	ng



h	kh	gh	t	b	sh



l	lh	s	z	ṣ	ẓ

C	oo	a	o	u	e	i	Isolated
NONE	ᗊ	ᗅ	ᗄ	ᗆ	ᗆ	ᗆ	
h	ᗐ	ᗕ	ᗑ	ᗖ	ᗖ	ᗖ	ᕼ
kh	ᗐ	ᗕ	ᗑ	ᗖ	ᗖ	ᗖ	//
gh	ᗊ	ᗅ	ᗄ	ᗆ	ᗆ	ᗆ	ǁ
w	ᗯ	ᗷ	ᗰ	ᗾ	ᗾ	ᗾ	
wh	ᗯ	ᗷ	ᗰ	ᗾ	ᗾ	ᗾ	
d	ᑌ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	ᖶ
t	ᑌ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	ᖶ
t’	ᑌ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	
b	ᑌ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	ᖵ
g	ᑏ	ᑓ	ᑍ	ᑒ	ᑒ	ᑒ	ᐟ
k	ᑏ	ᑓ	ᑍ	ᑓ	ᑓ	ᑓ	ᐟ
k’	ᑏ	ᑓ	ᑍ	ᑓ	ᑓ	ᑓ	ᐯ
n	ᑐ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	ᓐ
m	ᑐ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	ᓕ
ng							ᓚ
y	ᑓ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	
j	ᑕ	ᑕ	ᑐ	ᑐ	ᑐ	ᑐ	
ch’	ᑕ	ᑕ	ᑐ	ᑐ	ᑐ	ᑐ	
l	ᑌ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	ᐞ
tl	ᑌ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	
lh	ᑌ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	ᓓ
dl	ᑌ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	
tl’	ᑌ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	
z	ᑐ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	z
z							ᙆ
dz	ᑌ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	
s	ᑐ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	s
s							ᔆ
sh	ᑐ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	ᔅ
ch	ᑐ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	
ts	ᑐ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	
ts’	ᑐ	ᑕ	ᑎ	ᑐ	ᑐ	ᑐ	

C	oo	a	o	u	e	i	Isolated
NONE	ᗊ	ᗅ	ᗄ	ᗇ	ᗉ	ᗉ	
b	ᗌ	ᗍ	ᗎ	ᗏ	ᗑ	ᗑ	ᖵ
ch	ᗓ	ᗔ	ᗕ	ᗖ	ᗘ	ᗘ	
ch'	ᗙ	ᗚ	ᗛ	ᗜ	ᗞ	ᗞ	
d	ᗟ	ᗠ	ᗡ	ᗢ	ᗤ	ᗤ	ᖶ
dl	ᗣ	ᗦ	ᗧ	ᗨ	ᗪ	ᗪ	
dz	ᗫ	ᗬ	ᗭ	ᗮ	ᗰ	ᗰ	
g	ᗱ	ᗲ	ᗳ	ᗴ	ᗶ	ᗶ	ᐟ
gh	ᗷ	ᗸ	ᗹ	ᗺ	ᗼ	ᗼ	ᐦ
h	ᗽ	ᗾ	ᗿ	ᘀ	ᘂ	ᘂ	ᖹ
j	ᘃ	ᘄ	ᘅ	ᘆ	ᘈ	ᘈ	
k	ᘉ	ᘊ	ᘋ	ᘌ	ᘎ	ᘎ	ᐠ
k'	ᘏ	ᘐ	ᘑ	ᘒ	ᘔ	ᘔ	ᐯ
kh	ᘕ	ᘖ	ᘗ	ᘘ	ᘚ	ᘚ	ᐢ
l	ᘛ	ᘜ	ᘝ	ᘞ	ᘠ	ᘠ	ᐞ
lh	ᘡ	ᘢ	ᘣ	ᘤ	ᘦ	ᘦ	ᐡ
m	ᘧ	ᘨ	ᘩ	ᘪ	ᘬ	ᘬ	ᐧ
n	ᘭ	ᘮ	ᘯ	ᘰ	ᘲ	ᘲ	ᐣ
ng							ᐤ
s	ᘳ	ᘴ	ᘵ	ᘶ	ᘸ	ᘸ	s
s̲							ᖴ
sh	ᘹ	ᘺ	ᘻ	ᘼ	ᘾ	ᘾ	ᐨ
t	ᘿ	ᙀ	ᙁ	ᙂ	ᙄ	ᙄ	
t'	ᙅ	ᙆ	ᙇ	ᙈ	ᙊ	ᙊ	
tl	ᙋ	ᙌ	ᙍ	ᙎ	ᙐ	ᙐ	
tl'	ᙑ	ᙒ	ᙓ	ᙔ	ᙖ	ᙖ	
ts	ᙗ	ᙘ	ᙙ	ᙚ	ᙜ	ᙜ	
ts'	ᙝ	ᙞ	ᙟ	ᙠ	ᙢ	ᙢ	
w	ᙣ	ᙤ	ᙥ	ᙦ	ᙨ	ᙨ	
wh	ᙩ	ᙪ	ᙫ	ᙬ	᙮	᙮	
y	ᙱ	ᙲ	ᙳ	ᙴ	ᙶ	ᙶ	
z	ᙷ	ᙸ	ᙹ	ᙺ	ᙼ	ᙼ	z
z̲							ᖻ