

Collating order

The traditional Brahmic order would have been used for ordering Meithei Mayek, and Sanskrit texts in Meithei Mayek script are likely to follow this practice. Contemporary Meithei uses a different order, given below. As this order omits a number of letters, they are given at the end in their Brahmic order. Localized software for Meithei users should follow this order:

𑜀 ka < 𑜁 sa < 𑜂 la < 𑜃 ma < 𑜄 pa < 𑜅 na < 𑜆 ca < 𑜇 ta < 𑜈 kha < 𑜉 na < 𑜊 tha < 𑜋 wa < 𑜌 ya <
𑜍 ha < 𑜎 u < 𑜏 i < 𑜐 pha < 𑜑 a < 𑜒 ga < 𑜓 jha < 𑜔 ra < 𑜕 ba < 𑜖 ja < 𑜗 da < 𑜘 gha < 𑜙 dha <
𑜚 bha < 𑜛 e < 𑜜 o < 𑜝 cha < 𑜞 ña < 𑜟 ta < 𑜠 tha < 𑜡 da < 𑜢 dha < 𑜣 na < 𑜤 sa < 𑜥 sha < 𑜦 ksa <
𑜧 ā < 𑜨 ī < 𑜩 ī̄ < 𑜪 u < 𑜫 ū < 𑜬 e < 𑜭 ei < 𑜮 āi < 𑜯 o < 𑜰 ou < 𑜱 au < 𑜲 āu < 𑜳 m < 𑜴 ḥ < 𑜵 k < 𑜶
l > 𑜷 m < 𑜸 p < 𑜹 n < 𑜺 t < 𑜻 ñ.

Linebreaking

Opportunities for hyphenation occur after any full orthographic syllable. Meithei Mayek punctuation marks can be expected to have behaviour similar to that of Devanagari DANDA and DOUBLE DANDA.

Unicode Character Properties

AA00;MEITHEI MAYEK LETTER A;Lo;0;L;;;;;N;;atiya;;;
AA01;MEITHEI MAYEK LETTER I;Lo;0;L;;;;;N;;;;;
AA02;MEITHEI MAYEK LETTER U;Lo;0;L;;;;;N;;un;;;
AA03;MEITHEI MAYEK LETTER E;Lo;0;L;;;;;N;;;;;
AA04;MEITHEI MAYEK LETTER O;Lo;0;L;;;;;N;;;;;
AA05;MEITHEI MAYEK LETTER KA;Lo;0;L;;;;;N;;kok;;;
AA06;MEITHEI MAYEK LETTER KHA;Lo;0;L;;;;;N;;khou;;;
AA07;MEITHEI MAYEK LETTER GA;Lo;0;L;;;;;N;;gok;;;
AA08;MEITHEI MAYEK LETTER GHA;Lo;0;L;;;;;N;;ghou;;;
AA09;MEITHEI MAYEK LETTER NGA;Lo;0;L;;;;;N;;ngou;;;
AA0A;MEITHEI MAYEK LETTER CA;Lo;0;L;;;;;N;;cil;;;
AA0B;MEITHEI MAYEK LETTER CHA;Lo;0;L;;;;;N;;;;;
AA0C;MEITHEI MAYEK LETTER JA;Lo;0;L;;;;;N;;jil;;;
AA0D;MEITHEI MAYEK LETTER JHA;Lo;0;L;;;;;N;;jham;;;
AA0E;MEITHEI MAYEK LETTER NYA;Lo;0;L;;;;;N;;;;;
AA0F;MEITHEI MAYEK LETTER TTA;Lo;0;L;;;;;N;;;;;
AA10;MEITHEI MAYEK LETTER TTHA;Lo;0;L;;;;;N;;;;;
AA11;MEITHEI MAYEK LETTER DDA;Lo;0;L;;;;;N;;;;;
AA12;MEITHEI MAYEK LETTER DDHA;Lo;0;L;;;;;N;;;;;
AA13;MEITHEI MAYEK LETTER NNA;Lo;0;L;;;;;N;;;;;
AA14;MEITHEI MAYEK LETTER TA;Lo;0;L;;;;;N;;til;;;
AA15;MEITHEI MAYEK LETTER THA;Lo;0;L;;;;;N;;thou;;;
AA16;MEITHEI MAYEK LETTER DA;Lo;0;L;;;;;N;;dil;;;
AA17;MEITHEI MAYEK LETTER DHA;Lo;0;L;;;;;N;;dhou;;;
AA18;MEITHEI MAYEK LETTER NA;Lo;0;L;;;;;N;;;;;
AA19;MEITHEI MAYEK LETTER PA;Lo;0;L;;;;;N;;;;;
AA1A;MEITHEI MAYEK LETTER PHA;Lo;0;L;;;;;N;;pham;;;
AA1B;MEITHEI MAYEK LETTER BA;Lo;0;L;;;;;N;;;;;
AA1C;MEITHEI MAYEK LETTER BHA;Lo;0;L;;;;;N;;bham;;;
AA1D;MEITHEI MAYEK LETTER MA;Lo;0;L;;;;;N;;mit;;;
AA1E;MEITHEI MAYEK LETTER YA;Lo;0;L;;;;;N;;yang;;;
AA1F;MEITHEI MAYEK LETTER RA;Lo;0;L;;;;;N;;ral;;;
AA20;MEITHEI MAYEK LETTER LA;Lo;0;L;;;;;N;;lai;;;
AA21;MEITHEI MAYEK LETTER WA;Lo;0;L;;;;;N;;wal;;;
AA22;MEITHEI MAYEK LETTER SHA;Lo;0;L;;;;;N;;;;;
AA23;MEITHEI MAYEK LETTER SSA;Lo;0;L;;;;;N;;;;;
AA24;MEITHEI MAYEK LETTER SA;Lo;0;L;;;;;N;;sam;;;
AA25;MEITHEI MAYEK LETTER HA;Lo;0;L;;;;;N;;huk;;;
AA26;MEITHEI MAYEK LETTER KSSA;Lo;0;L;;;;;N;;;;;
AA27;MEITHEI MAYEK VOWEL SIGN AA;Mc;0;L;;;;;N;;atap;;;
AA28;MEITHEI MAYEK VOWEL SIGN I;Mc;0;L;;;;;N;;inap;;;
AA29;MEITHEI MAYEK VOWEL SIGN II;Mc;0;L;;;;;N;;;;;
AA2A;MEITHEI MAYEK VOWEL SIGN U;Mc;0;L;;;;;N;;unap;;;
AA2B;MEITHEI MAYEK VOWEL SIGN UU;Mc;0;L;;;;;N;;;;;
AA2C;MEITHEI MAYEK VOWEL SIGN E;Mc;0;L;;;;;N;;yetnap;;;
AA2D;MEITHEI MAYEK VOWEL SIGN EI;Mc;0;L;;;;;N;;cheinap;;;
AA2E;MEITHEI MAYEK VOWEL SIGN AAI;Mc;0;L;;;;;N;;;;;
AA2F;MEITHEI MAYEK VOWEL SIGN O;Mc;0;L;;;;;N;;otnap;;;
AA30;MEITHEI MAYEK VOWEL SIGN OU;Mc;0;L;;;;;N;;sounap;;;
AA31;MEITHEI MAYEK VOWEL SIGN AU;Mc;0;L;;;;;N;;;;;
AA32;MEITHEI MAYEK VOWEL SIGN AAU;Mc;0;L;;;;;N;;;;;
AA33;MEITHEI MAYEK VOWEL SIGN ANUSVARA;Mc;0;L;;;;;N;;nung;;;
AA34;MEITHEI MAYEK VOWEL SIGN VISARGA;Mc;0;L;;;;;N;;;;;
AA35;MEITHEI MAYEK KILLER;Mc;0;L;;;;;N;;apun eyek;;;
AA36;MEITHEI MAYEK HEAVY TONE;Mc;0;L;;;;;N;;lum eyek;;;

AA37;MEITHEI MAYEK LETTER K;Mc;0;L; ; ; ; ;N; ;lonsum kok; ; ;
AA38;MEITHEI MAYEK LETTER NG;Mc;0;L; ; ; ; ;N; ;lonsum ngou; ; ;
AA39;MEITHEI MAYEK LETTER T;Mc;0;L; ; ; ; ;N; ;lonsum til; ; ;
AA3A;MEITHEI MAYEK LETTER N;Mc;0;L; ; ; ; ;N; ;lonsum na; ; ;
AA3B;MEITHEI MAYEK LETTER P;Lo;0;L; ; ; ; ;N; ;lonsum pa; ; ;
AA3C;MEITHEI MAYEK LETTER M;Lo;0;L; ; ; ; ;N; ;lonsum mit; ; ;
AA3D;MEITHEI MAYEK LETTER L;Mn;0;NSM; ; ; ; ;N; ;lonsum lai; ; ;
AA40;MEITHEI MAYEK DIGIT ZERO;Nd;0;L; ;0;0;0;N; ; ; ; ;
AA41;MEITHEI MAYEK DIGIT ONE;Nd;0;L; ;1;1;1;N; ; ; ; ;
AA42;MEITHEI MAYEK DIGIT TWO;Nd;0;L; ;2;2;2;N; ; ; ; ;
AA43;MEITHEI MAYEK DIGIT THREE;Nd;0;L; ;3;3;3;N; ; ; ; ;
AA44;MEITHEI MAYEK DIGIT FOUR;Nd;0;L; ;4;4;4;N; ; ; ; ;
AA45;MEITHEI MAYEK DIGIT FIVE;Nd;0;L; ;5;5;5;N; ; ; ; ;
AA46;MEITHEI MAYEK DIGIT SIX;Nd;0;L; ;6;6;6;N; ; ; ; ;
AA47;MEITHEI MAYEK DIGIT SEVEN;Nd;0;L; ;7;7;7;N; ; ; ; ;
AA48;MEITHEI MAYEK DIGIT EIGHT;Nd;0;L; ;8;8;8;N; ; ; ; ;
AA49;MEITHEI MAYEK DIGIT NINE;Nd;0;L; ;9;9;9;N; ; ; ; ;
AA4A;MEITHEI MAYEK ANJI;Po;0;L; ; ; ; ;N; ; ; ; ;
AA4B;MEITHEI MAYEK SYLLABLE REPETITION MARK;Po;0;L; ; ; ; ;N; ; ; ; ;
AA4C;MEITHEI MAYEK WORD REPETITION MARK;Po;0;L; ; ; ; ;N; ; ; ; ;
AA4D;MEITHEI MAYEK COMMA;Po;0;L; ; ; ; ;N; ; ; ; ;
AA4E;MEITHEI MAYEK FULL STOP;Po;0;L; ; ; ; ;N; ;cheikhei; ; ;
AA4F;MEITHEI MAYEK QUESTION MARK;Po;0;L; ; ; ; ;N; ; ; ; ;

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Figures

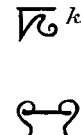
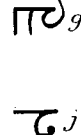
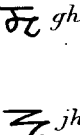

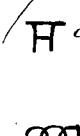

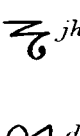
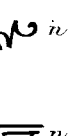
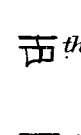
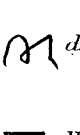
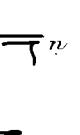
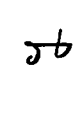
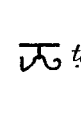
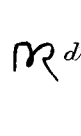
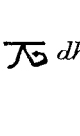
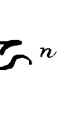
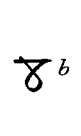
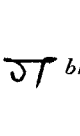

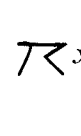

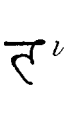
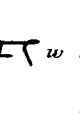


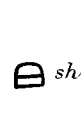
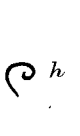
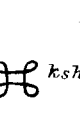

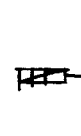

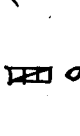
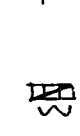
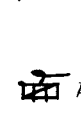
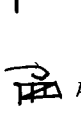

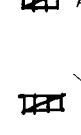




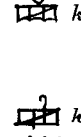

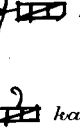
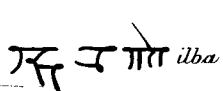
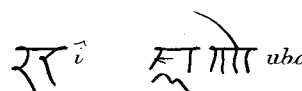
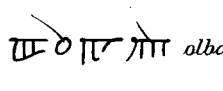
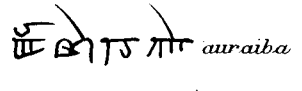

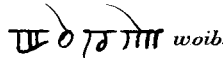
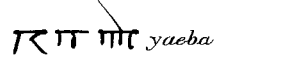

 <i>k</i>	 <i>kh</i>	 <i>g</i>	 <i>gh</i>	 <i>n</i>
 <i>ch</i>	 <i>chh</i>	 <i>j</i>	 <i>jh</i>	 <i>ñ</i>
 <i>t</i>	 <i>th</i>	 <i>d</i>	 <i>dh</i>	 <i>ñ</i>
 <i>t</i>	 <i>th</i>	 <i>d</i>	 <i>dh</i>	 <i>ñ</i>
 <i>p</i>	 <i>ph</i>	 <i>b</i>	 <i>bh</i>	 <i>m</i>
 <i>a</i>	 <i>y</i>	 <i>r</i>	 <i>l</i>	 <i>w or u</i>
 <i>s</i>	 <i>ś</i>	 <i>sh</i>	 <i>h</i>	 <i>ksh</i>
 <i>kā</i>	 <i>ki</i>	 <i>kī</i>	 <i>ke</i>	 <i>ku</i>
 <i>kū</i>	 <i>koi</i>	 <i>kai</i>	 <i>kau</i>	 <i>kao</i>
 <i>kang</i>	 <i>ko</i>	 <i>kāng</i>	 <i>king</i>	 <i>kīng</i>
 <i>keng</i>	 <i>kung</i>	 <i>kūng</i>	 <i>kong</i>	 <i>hang</i>
 <i>ilba</i>	 <i>uba</i>	 <i>u</i>		
 <i>alba</i>	 <i>auraiiba</i>	 <i>ae</i>		
 <i>woiba</i>	 <i>yaeba</i>	 <i>wa</i>		

Figure 1. Sample from Damant 1877.

𑒧 wú 𑒧 wù 𑒧 wo

ベンガル地方からのヒンドゥー教ヴィシュヌ信仰の普及に伴い、18~19世紀以降、サンスクリット語、ベンガル語、ヒンディー語など、インド・アールシア系の語彙を大量に受容することになった。インド・アールシア系の言語に親しんだ階層のメイテイ語には、有声有気の子音素/bh, dh, gh/など、外来の音韻が加わることもあった。しかし、もともと異音としてメイテイ語にあった/b, d, g, z/以外は、新しい音韻として定着してはいない。借用語の表記上の区別にとどまっています、綴り発音として用いられたにすぎない。

こうして、借用語表記のために採用された文字を加えて、次のような字母表(頭子音字)が作られた。

𑒧	k	𑒧	kh	𑒧	g	𑒧	gh	𑒧	ñ
𑒧	c	𑒧	ch	𑒧	j	𑒧	jh	𑒧	ñ
𑒧	t	𑒧	th	𑒧	d	𑒧	dh	𑒧	ṅ
𑒧	t	𑒧	th	𑒧	d	𑒧	dh	𑒧	n
𑒧	p	𑒧	ph	𑒧	b	𑒧	bh	𑒧	m
𑒧	a	𑒧	y	𑒧	r	𑒧	l	𑒧	w
𑒧	ś	𑒧	ṣ	𑒧	s	𑒧	h	𑒧	ks

本来のメイテイ語にはなかった子音結合を表記する綴り字(kw, kr, ky, kl, rk, sk, ñk, kṛ, sn, tm)なども考案された。

尾子音字は、次の通りである。

𑒧	-k	𑒧	-ñ	𑒧	-ñ
𑒧	-t	𑒧	-n	𑒧	-l
𑒧	-p	𑒧	-m		
𑒧	-y	𑒧	-w		

母音符号は、次の通りである(⟨k-⟩についての場合)。

𑒧	ka	𑒧	kā	𑒧	kí	𑒧	ki
𑒧	kú	𑒧	kù	𑒧	ke	𑒧	ko

二重母音表記は、次の通りである(⟨'⟩についての場合)。

'ay	'ái	𑒧	𑒧	𑒧
'áy	'ái	𑒧	𑒧	𑒧
'oy		𑒧	𑒧	
'úy	'ùy	𑒧	𑒧	𑒧
'áu	'áw	𑒧	𑒧	𑒧
'au		𑒧	𑒧	

⟨-oy, -au⟩を除いて、声調の書き分けをする。前者が'light tone'、後者が'heavy tone'である。

なお、頭子音字にも尾子音字にも異字体がいくつか認められる。たとえば、

k-	𑒧	𑒧	𑒧	ñ-	𑒧	𑒧
th-	𑒧	𑒧	n-	𑒧	𑒧	
ph-	𑒧	𑒧	m-	𑒧	𑒧	𑒧

などである。

〈表〉1980年認可の旧マニプール文字

〈子母(頭子音字)〉(27字)

𑒧	k	𑒧	s	𑒧	l
𑒧	m	𑒧	p	𑒧	n
𑒧	c	𑒧	t	𑒧	kh
𑒧	ñ	𑒧	th	𑒧	r
𑒧	y	𑒧	h	𑒧	w
𑒧	y	𑒧	ph	𑒧	'
𑒧	g	𑒧	jh	𑒧	r
𑒧	b	𑒧	j	𑒧	d
𑒧	gh	𑒧	dh	𑒧	bh

〈尾子音字〉(8字)

𑒧	-k	𑒧	-l	𑒧	-m	𑒧	-p
𑒧	-n	𑒧	-t	𑒧	-ñ	𑒧	-y

〈母音符号〉(8個)

-ò	-o	-í	-i	𑒧	-â	-°	-e	𑒧	-u
𑒧	-au	𑒧	-ai	𑒧	-am				

また、インド系文字[▼]に一般的な省略表記も見られる。𑒧𑒧 > 𑒧 papú, 𑒧𑒧 > 𑒧 keke (p, k はそれぞれ再読文字)。

1980年4月、マニプール州知事により認可された「メイテイ・マイェック」(メイテイ文字=旧マニプール文字)の字母表を掲げる(〈表〉)。これは、この伝統的な民族文字復興をめざしてメイテイ文字専門委員会が知事に提出した報告書に示されたものである(母音符号の書き分けによる声調表記は廃している)。

句読点は、句点を|、読点を||で表わす。

数字(1~10)は、次の通りである。

𑒧	1	𑒧	2	𑒧	3	𑒧	4	𑒧	5
𑒧	6	𑒧	7	𑒧	8	𑒧	9	𑒧	10

このメイテイ文字の改良版をメイテイ語の話し手の間に普及させようという運動があり、州都インパールの町にはメイテイ文字による看板なども見かけられるようになった。しかし、現地でも、メイテイ語の文字体系をベンガル文字による現行の新マニプール文字から旧マニプール文字(メイテイ文字)に替えることは難しいであろうと見る人が少なくない。現行の文字体系の普及度がきわめて高いからである。

一方、1992年、インドの連邦政府は、憲法を改正しマニプール州の希望に沿ってマニプール語(メイテイ語)を連邦公用語に指定した。このマニプール語は、ベンガル文字による現行の新マニプール文字によるものを想定している。

17世紀にベンガル文字がマニプールに伝わった時、

Figure 3. Sample from The Sansendo Encyclopaedia, showing old and new orthographies for Meithei.

Lautwert	Manipuri	Lautwert	Manipuri
a	𑜀𑜃𑜫	na	𑜁𑜃𑜫
i	𑜀𑜃𑜫	ta	𑜁𑜃𑜫
u	𑜀𑜃𑜫	tha	𑜁𑜃𑜫
e	𑜀𑜃𑜫	da	𑜁𑜃𑜫
o	𑜀𑜃𑜫	dha	𑜁𑜃𑜫
ā	𑜀𑜃𑜫	na	𑜁𑜃𑜫
ka	𑜀𑜃𑜫	pa	𑜁𑜃𑜫
kha	𑜀𑜃𑜫	pha	𑜁𑜃𑜫
ga	𑜀𑜃𑜫	ba	𑜁𑜃𑜫
gha	𑜀𑜃𑜫	bha	𑜁𑜃𑜫
ṅa	𑜀𑜃𑜫	ma	𑜁𑜃𑜫
ḥa	𑜀𑜃𑜫	ya	𑜁𑜃𑜫
ḡa	𑜀𑜃𑜫	ra	𑜁𑜃𑜫
ḣa	𑜀𑜃𑜫	la	𑜁𑜃𑜫
ḥa	𑜀𑜃𑜫	va	𑜁𑜃𑜫
ṅa	𑜀𑜃𑜫	śa	𑜁𑜃𑜫
ḥa	𑜀𑜃𑜫	śa	𑜁𑜃𑜫
ḥa	𑜀𑜃𑜫	śa	𑜁𑜃𑜫
ḥa	𑜀𑜃𑜫	ha	𑜁𑜃𑜫
ḥa	𑜀𑜃𑜫		𑜁𑜃𑜫

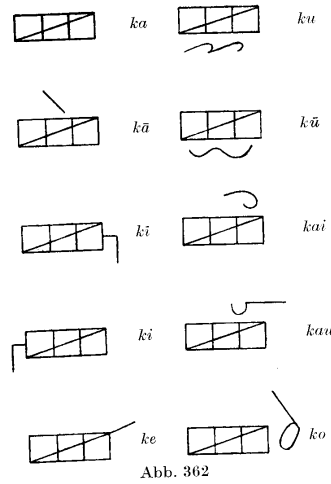


Abb. 362

Figure 4. Samples from Jensen, following Greerson's report in the *Linguistic Survey of India*.

Appendix III
Meithei writing systems

Meithei is written in either the Meithei Mayek or Bengali script. The accepted date for the earliest use of Meithei Mayek is between the 11th and 12th centuries (Ch. Manihar Singh 1984: 23). In the classification of scripts provided by K. S. Singh and Manoharan (1993: 26–29), Meithei Mayek is part of the Tibetan group of scripts, which originated from the Gupta Brahmi script. The original Brahmi script was modified to accommodate the phonemic distinctions of Meithei.

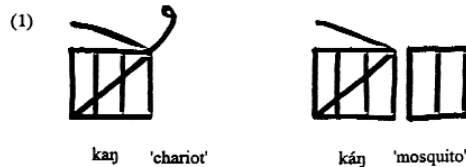
Like other Brahmi scripts, Meithei Mayek is syllabic. Each vowel has two representations: an independent grapheme at the beginning of a word and a diacritic off of the consonant it combines with to form a syllable when it occurs elsewhere. See Tables 1 and 2.

Table 1. Vowel graphemes in Meithei Mayek

a	a	i	i
u	u	e	o

When tone is taken into consideration, there are twelve contrastive vowel sounds in Meithei. As seen in Table 1, it is possible to represent the differences between high and low tone *i* and *u* but no way of indicating distinctions between *a* and *á*, *e* and *é* and *o* and *ó*.

In contemporary versions of Meithei Mayek, tone distinctions are often indicated with conventions currently in use in writing Meithei in the Bengali script. For example, the distinction between high and low tone *a*, *e*, *ə*, *o* can be indicated before *ṅ* by using a distinct syllable final grapheme for *ṅ* before the high tone vowel. This is illustrated in (1).



It is not clear how, or if, tone distinctions in other environments are signalled. In examples provided to me by Th. Harimohon Singh, minimal tone pairs such as *ta-* 'fall' and *tá-* 'hear' cannot be distinguished in writing.

Table 2. Non-syllable initial vowels in Meithei Mayek with the shape *kV*

ka	ki	kí	ku
kú	ke	ko	

Diphthongs in initial position are represented by a juxtaposition of a glide and a vowel and, as was the case with vowels, not all relevant tone distinctions are represented. Graphemes for diphthongs in initial position and the diacri-

Figure 5a. Discussion in Chelliah 1997 describing traditional Meithei orthography.

tics used with consonants are illustrated in Table 3 and 4 respectively.

Table 3. Syllable initial diphthongs in Meitei Mayek

ay	aw
ay	aw
uy	uy
oy	

Table 4. Non-syllable initial diphthongs in Meitei Mayek illustrated with [k]

kay 'tiger'	kay 'shame'	káy 'grain, barn'	káy 'break'
	OR		
kaw 'call'		káw 'short'	
	OR		
kay 'shame'		káy 'break'	
	OR		
kaw 'forget'		káw 'forget'	
	OR		
káw 'kick'		káw 'kick'	
	OR		
kuy 'long'		kúy 'distant past'	
	OR		
koy 'roam'		kóy 'roam'	
	OR		= ya
kóy 'garden'		kóy 'garden'	

Figure 5b. Discussion in Chelliah 1997 describing traditional Meitei orthography.

Table 5. Consonant graphemes in Meitei Mayek

ka	kha	ga	gha	nga
cha	chha	ja	jha	nja
ta	tha	da	dha	nda
ta	tha	da	dha	na
pa	pha	ba	bha	ma
ya	ra	la	wa	sa
sa	ha	ksa		

Consonants have two representations, a grapheme for syllable initial position and a grapheme for non-initial position. Syllable initial consonant graphemes are given in Table 5. Note that the consonant is read as a combination of the consonant and a schwa. Syllable final consonant graphemes are given in Table 6.

Table 6. Syllable final consonant graphemes in Meitei Mayek

p	m	w	t
n	l	y	k

I provide a sample of handwritten Meitei Mayek in (2) which illustrates a marginally different style of the script (note the graphemes for [y] and [n]). Explanation of different styles of Meitei Mayek is given in Tensuba (1993). A longer example of the Meitei Mayek, with interlinear and free translation in English, can be found in Grierson (1903–1928: 32–39).

Figure 5c. Discussion in Chelliah 1997 describing traditional Meitei orthography.

TABLE XX - Row 1C: MEITHEI MAYEK

	1C8	1C9	1CA	1CB	1C
0	𑜀	𑜁	𑜂	𑜃	𑜄
1	𑜅	𑜆	𑜇	𑜈	𑜉
2	𑜊	𑜋	𑜌	𑜍	𑜎
3	𑜏	𑜐	𑜑	𑜒	𑜓
4	𑜔	𑜕	𑜖	𑜗	𑜘
5	𑜙	𑜚	𑜛	𑜜	𑜝
6	𑜞	𑜟	𑜠	𑜡	𑜢
7	𑜣	𑜤	𑜥	𑜦	𑜧
8	𑜨	𑜩	𑜪	𑜫	𑜬
9	𑜭	𑜮	𑜯	𑜰	𑜱
A	𑜲	𑜳	𑜴	𑜵	𑜶
B	𑜷	𑜸	𑜹	𑜺	𑜻
C	𑜼	𑜽	𑜾	𑜿	𑜽
D	𑜿	𑜾	𑜿	𑜽	𑜽
E	𑜽	𑜾	𑜿		𑜽
F	𑜽	𑜾	𑜿		𑜽

G = 00
P = 00

A. Administrative

1. Title

Preliminary proposal for encoding the Meithei Mayek script in the BMP of the UCS.

2. Requester's name

Michael Everson

3. Requester type (Member body/Liaison/Individual contribution)

Individual contribution.

4. Submission date

2006-09-20

5. Requester's reference (if applicable)

6. Choose one of the following:

6a. This is a complete proposal

Yes.

6b. More information will be provided later

No.

B. Technical – General

1. Choose one of the following:

1a. This proposal is for a new script (set of characters)

Yes.

1b. Proposed name of script

Cham.

1c. The proposal is for addition of character(s) to an existing block

No.

1d. Name of the existing block

2. Number of characters in proposal

74.

3. Proposed category (A-Contemporary; B.1-Specialized (small collection); B.2-Specialized (large collection); C-Major extinct; D-Attested extinct; E-Minor extinct; F-Archaic Hieroglyphic or Ideographic; G-Obscure or questionable usage symbols)

Category A.

4a. Proposed Level of Implementation (1, 2 or 3)

Level 2

4b. Is a rationale provided for the choice?

Yes.

4c. If YES, reference

Cham requires Level 2 implementation as other Brahmic scripts do.

5a. Is a repertoire including character names provided?

Yes.

5b. If YES, are the names in accordance with the “character naming guidelines” in Annex L of P&P document?

Yes.

5c. Are the character shapes attached in a legible form suitable for review?

Yes.

6a. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?

Michael Everson.

6b. If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:

Michael Everson, Fontographer.

7a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?

Yes.

7b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?

Yes.

8. Special encoding issues: Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)?

Yes. See above.

9. Additional Information: Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script.

Yes. See above.

C. Technical – Justification

1. Has this proposal for addition of character(s) been submitted before? If YES, explain.

Yes. See N1578, N1599, N1960.

2a. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?

Yes.

2b. If YES, with whom?

Bùi Khánh Thế

2c. If YES, available relevant documents

3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?

Yes. See above.

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

Common. Used to write the Cham language.

4b. Reference

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

Yes.

5b. If YES, where?

Vietnam.

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

Yes. Positions AA00-AA5F are proposed.

6b. If YES, is a rationale provided?

Yes.

6c. If YES, reference

Contemporary use and accordance with the Roadmap.

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

Yes.

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

No.

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

8c. If YES, reference

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

No.

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

9c. If YES, reference

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

No.

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

10c. If YES, reference

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

Yes.

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

Yes.

11c. If YES, reference

Brahmic vowel signs.

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

No.

11e. If YES, reference

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

No.

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

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

No.

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