

**Tengwar za
bosanski/hrvatski/srpski**

Praktični vodič

ᑭᑦᑭᑦᑭᑦ ᑭᑦ
ᑭᑦᑭᑦᑭᑦ · ᑭᑦᑭᑦᑭᑦ · ᑭᑦᑭᑦᑭᑦ
ᑭᑦᑭᑦᑭᑦᑭᑦ ᑭᑦᑭᑦᑭᑦ

**Tengwar
Bosnian/Croatian/Serbian**

A Practical Guide

ᑭᑦᑭᑦᑭᑦ
ᑭᑦᑭᑦᑭᑦᑭᑦ · ᑭᑦᑭᑦᑭᑦᑭᑦ · ᑭᑦᑭᑦᑭᑦᑭᑦ
ᑭᑦᑭᑦᑭᑦᑭᑦ ᑭᑦᑭᑦᑭᑦᑭᑦ

Sadržaj

Zahvalnica	3
Uvod	4
Općenito	4
Pravila pisanja BHS Tengwarom	6
Tabela 1a: Konsonanti.....	9
Tabela 1b: Primjeri.....	11
Tabela 2a: Tehtar vokali i stenografija	12
Tabela 2b: Tengwar puni vokali.....	13
Tabela iz Hrvatske gramatike.....	14
IPA Tabela.....	15
Bibliografija	16

Contents

Acknowledgments.....	3
Introduction	4
General	4
Rules for Writing BCS with Tengwar	6
Table 1a: Consonants	9
Table 1b: Examples.....	11
Table 2a: Tehtar Vowels and Shorthand....	12
Table 2b: Tengwar full vowels	13
Table from Croatian Grammar.....	14
IPA Table	15
Bibliography.....	16

Zahvalnica

Prije svega dugujem zahvalnost profesoru Tolkienu koji je osmislio divni svijet Srednje zemlje i omogućio nam svima da učestvujemo u njegovoj sub-kreaciji.

Iako je Dodatak E bio moj glavni izvor podataka, oslanjala sam se i na druge (pretežno Internet izvore).

Zahvalnice idu Chrisu McKayu iz **Tolkien Script Publishing** na njegovoj **Tengwar Textbook**; Månsu Björkmanu na njegovom siteu **Amanye Tenceli** i bogatstvu informacija koje se tamo mogu naći, kao i na njegovom programu **TengScribe**; Danu Smithu čiji je font **Tengwar Sindarin** korišten u ovom radu, Melrochu 'Aestanu na savjetima u grupi **Elfscript**; i Collen B. London, mr. lingvistike koja je lektorisala ovaj rad.

Posebnu zahvalnost dugujem Calwen Lacharnen za njenu nesebičnu pomoć i strpljenje u dugom procesu razvijanja ovog rada u njegov konačni oblik.

Cijenila bih sve konstruktivne kritike i predloge koji bi bili ponuđeni s ciljem poboljšanja ovog rada, jer sigurno sadržava greške. Za njih sam, naravno, samo ja odgovorna.

Acknowledgments

First of all I owe my gratitude to Professor Tolkien, who invented the beautiful world of Middle-earth and enabled all of us to take part in his sub-creation.

Although the Appendix E was my main source, I relied heavily on other (mainly Internet) sources.

Acknowledgments go to Chris McKay of the **Tolkien Script Publishing** on his **Tengwar Textbook**; Måns Björkman for his site **Amanye Tenceli** and the wealth of information available there, as well as for his **TengScribe** program; Dan Smith whose font, **Tengwar Sindarin**, was used in this paper; to Melroch 'Aestan for his advice on **Elfscript**; and to Collen B. London, MA (Linguistics), for proofreading this paper.

I owe particular gratitude to Calwen Lacharnen for her selfless help and patience in the long process of developing this paper into its present form.

I would greatly appreciate any and all constructive criticism and suggestions offered to improve this paper, as it is bound to contain mistakes. For those I am, of course, solely responsible.

Aida Đikić 

Uvod

Ovaj rad je započeo kao pokušaj da se razvije Tengwar modalitet za južnoslavenske jezike bosanski, hrvatski i srpski (prethodno poznate pod zajedničkim imenom srpsko-hrvatski) za ličnu upotrebu. Zbog nedovoljnog razumijevanja Tengwara, kao i nepotpunog poznavanja glasovnog sistema navedenih jezika, prethodni pokušaji zapisivanja koristili su nasumično odabrana pravila modaliteta prilagođenih upotrebi za druge jezike.

Svrha ovog rada je da pokaže kako se Tengwar može koristiti za zapisivanje BHS na konzistentan način, dajući skup pravila za praktičnu upotrebu, kao i za (tentativnu) fonetsku transkripciju.

Općenito

BHS ima 30 glasova i 38 fonema:

25 konsonanata

3 alofona /h/

h x γ

2 alofona /c/

c ʒ

5 vokala

a e i o u

1 vokalno **ɾ**

1 silabično **ɺ**

1 silabično **n** (rijetko **m**)

Simboli su preuzeti iz «Hrvatske gramatike», Eugenija Barić et. al. i razlikuje se od IPA transkripcije uglavnom u označavanju palatala, te u terminologiji kojom označavaju pojedine glasove. Tako su u HG [t] i [d] dentalni plozivi, [c] i [ʒ] su dentalni afrikati, a [ć], [ǰ] i [č], [ǰ] su prednji odnosno «meki» i stražnji odnosno

Introduction

This paper started as an attempt to develop a Tengwar mode for South Slavic languages Bosnian, Croatian, and Serbian (previously known under the common name Serbo-Croatian) for personal use. Due to insufficient understanding of the Tengwar, as well as an incomplete knowledge of the sound system of the aforementioned languages, previous attempts of transcription used randomly chosen rules of the modes developed for other languages.

The purpose of this paper is to show how Tengwar can be used for transcribing BCS in a consistent way, giving a set of rules for practical use, as well as for (a tentative) phonetic transcription.

General

BCS has 30 sounds and 38 phonemes:

25 consonants

p b m f v t d n s z c l r j

ń ɺ ć ǰ š ž č ǰ h k g

3 allophones of /h/

h x γ

2 allophones of /c/

c ʒ

5 vowels

a e i o u

1 vocalic **ɾ**

1 syllabic **ɺ**

1 syllabic **n** (rarely **m**)

The symbols were taken from the “Croatian Grammar” by Eugenija Barić et. al. and they differ from the IPA transcription mainly when it comes to the palatal sounds, and in the terminology used to describe particular sounds. In CG, [t] and [d] are dental plosives, [c] and [ʒ] are dental affricates, [ć], [ǰ] and [č], [ǰ] are front or “soft” and back or

«tvrđi» palatalni afrikati. Prema HG, izgovor glasa /h/ u hrvatskom jeziku je bliži faringealnom glasu [h] nego velarnom [x] koji je češći u bosanskom jeziku.

BHS ima pet vokala: a, e, i, o, u te vokalno r. Vokali mogu biti kratki i dugi te se mogu koristiti za razlikovanje minimalnih parova (npr. *grad* s dugim a – veliko ljudsko naselje, s kratkim a – ledena kiša).

Vokali



Naglašeni vokali također mogu imati silazni i uzlazni ton.

kratkosilazni ˘

kratkouzlazni ˙

dugosilazni ˘˘

dugouzlazni ˙˙

Nenaglašeni vokali imaju samo dužinu, ali nemaju silazni i uzlazni ton.

dužina -

Opšta pravila naglasaka u standardnom jeziku:

1. Jednosložne riječi mogu imati samo padajući ton (ili ga nemati – enklitike)
2. Padajući ton može se javiti samo na prvom slogu
3. Naglasak se nikada ne može javiti na zadnjem slogu višesložnih riječi

U praksi, ova pravila se ne poštuju strogo, npr. većina ljudi bi izgovorila *asistent* umjesto standardnog *asistent* (3. pravilo).

“hard” palatal affricates. According to the CG, the Croatian /h/ sound is closer to the pharyngeal [h] than velar [ɣ], which is more common in Bosnian.

BCS has five vowels: a, e, i, o, u and vocalic r. The vowels can be short and long and can be used to distinguish minimal pairs (e.g. *grad* with a long a – a large human settlement, with short a – hail.)

Vowels

Stressed vowels can also have a falling and rising tone.

short falling

short rising

long falling

long rising

Unstressed vowels have only length, but no falling and rising tone.

length

General stress rules in the standard language:



1. Monosyllabic words may have only a falling stress (or no stress at all – enclitics)
2. Falling stress may occur only on the first syllable
3. Stress can never occur on the last syllable of polysyllabic words

In practice, these rules are not strictly observed, e.g. most people would pronounce *asistent* instead of standard *asistent* (rule 3).

Pravila pisanja BHS Tengwarom

Ovaj rad će opisati ortografski i fonetski tehta i puni modalitet.

Ortografija BHS je uglavnom fonetska, što je ilustrirano pravilom «*Piši kako govoriš, čitaj kako je napisano.*» Ipak, postoje neki izuzeci – zvučni alofon [ʒ] bezvučnog dentalnog afrikata [c] ne zabilježava se iako se u govoru javlja na kraju riječi ako sljedeća riječ počinje zvučnim glasom [mjeseʒ blijedi]. Isti je slučaj sa zvučnim alofonom [ɣ] bezvučnog velarnog frikativa [x] koji se javlja pod istim uslovima [stray ga je]. Velarni nazal [ŋ] koji se u BHS javlja ispred bezvučnog i zvučnog velarnog ploziva [k] i [g] također se ne zabilježava u ortografiji [baŋka, taŋgo].

Tengwar tehta modalitet omogućava dva načina za obilježavanje dugih vokala: korištenjem dugog nosača -  ili udvajanjem tehtar - .

Kod punog modaliteta, dugi vokali se označavaju korištenjem *andaith* (dugog znaka) iznad vokala u pitanju. Za označavanje kratkih i dugih silaznih i uzlaznih tonova nemam rješenja.



Što se tiče smještanja *tehtar* na pojedine *tengwar*, koliko znam, ne postoji statistička analiza da li se više riječi u BHS završava na konsonant ili na vokal, no sudeći prema drugim slavenskim jezicima, te prema ličnom istraživanju i informaciji koju sam dobila na Odsjeku za bosanski jezik i književnost na Univerzitetu u Mostaru, riječi se pretežno završavaju na vokal. Jednostavnim prebrojavanjem riječi koje završavaju na vokal u ovom radu moguće je doći do istog zaključka. Dakle, pravilo o smještanju *tehtar* bi glasilo «na PRETHODNI *tengwa*».

U fonetskom modalitetu vokali će se označavati prema njihovoj dužini, dok će se u ortografskom modalitetu označavati jedino minimalni parovi koji se mogu razlikovati samo po dužini vokala, a iz konteksta nije jasno o čemu se radi.

Rules for Writing BCS with Tengwar

This paper will describe an orthographic and phonetic tehta and full mode.

BCS orthography is mostly phonetic, which is illustrated by the “*Write as you speak, read as it is written*” rule. However, there are some exceptions – the voiced allophone [ʒ] of the voiceless dental affricate [c] is not marked even though it appears in speech at the end of a word if the next word starts with a voiced sound [mjeseʒ blijedi]. It is the same with the voiced allophone [ɣ] of the voiceless velar fricative [x], which appears under the same circumstances (stray ga je). Velar nasal [ŋ], which appears in front of the voiceless and voiced velar plosives [k] and [g] is also not marked in orthography [baŋka, taŋgo].

Tengwar tehta mode provides two ways of marking long vowels: using the long carrier -  or doubling the tehtar - .

In full mode, long vowels are marked using *andaith* (long-mark) above the vowel in question. I have no solution for the short and long falling and rising tones.

As far as placing the *tehtar* on a *tengwa* is concerned, as far as I know, there is no statistical analysis on whether there are more words in BCS that end in a consonant or a vowel, but judging by other Slavic languages and personal research, and the information I received from the Department of Bosnian Language and Literature of the University of Mostar, words end predominantly in vowels. Simply by counting the words ending in a vowel in the Bosnian version of this paper it is possible to reach the same conclusion. Therefore, the rule for placing the *tehtar* would be “on the PRECEDING *tengwa*”.

In the phonetic mode, vowels will be marked according to their length, while in the orthographic mode long vowels will be marked only in minimal pairs which cannot be distinguished from the context.

Na sljedećim stranicama nalaze se konsonanti BHS označeni simbolima i terminologijom iz HG, te *tengwar* koji bi se koristili za njihovu fonetsku i ortografsku transkripciju, zatim modificirana Tengwar tabela sa glasovnim vrijednostima koju prate objašnjenja, te tabela sa primjerima.

Primjeri koje koristim u ovom radu ne slijede pravilo smještanja *tehtar* na prethodni *tengwa* iz razloga što sam naučila pisati Tengwar slijedeći Sindarin modalitet u kojem se *tehtar* smještaju na SLJEDEĆI *tengwa*. Našla sam da mi ga je bilo lakše naučiti jer sam osjećala da ima «prirodniji» tok, za razliku od osjećaja da se stalno vraćam gore i unazad kad bih upotrebljavala Quenya modalitet, i koji mi je i sada teže čitati. Naravno, taj osjećaj je sasvim subjektivan.

On the next pages you will find the BCS consonants marked with the symbols from the CG, and the *tengwar* which would be used for their phonetic and orthographic transcription, followed by a modified Tengwar table with sound values followed by explanations, and table with examples.

The examples I use in this paper do not follow the rule of placing the *tehtar* on the preceding *tengwa* because I learned to write Tengwar following the Sindarin mode which places *tehtar* on the FOLLOWING *tengwa*. I found it easier to learn because I felt it had a more “natural” flow unlike the feeling I got of constantly going back and up when using the Quenya mode, and which I find more difficult to read even now. Naturally, this feeling is entirely subjective.

Consonants:

p	- bilabial stop
b	+ bilabial stop
m	+ bilabial nasal
f	- labiodental fricative
v	+ labiodental fricative
t	- dental stop
d	+ dental stop
n	+ dental nasal
s	- dental fricative
z	+ dental fricative
c	- dental affricate
ʒ	+ dental affricate
l	+ alveolar lateral
r	+ alveolar trill
j	+ palatal glide
[ń] nj	+ palatal nasal
[ļ]	+ palatal lateral
ć	- front palatal affricate
[ǰ] đ	+ front palatal affricate
š	- palatal fricative
ž	+ palatal fricative
č	- back palatal affricate
[ǰ] dž	+ back palatal affricate
[ŋ]	+ velar nasal
[x]	- velar fricative
[ɣ]	+ velar fricative
k	- velar plosive
g	+ velar plosive

} «soft»

} «hard»

Phonetic**Orthographic**

ɸ	Parma	ɸ
ɸ̥	Umbar	ɸ̥
ɸ̃	Malta	ɸ̃
ɸ̣	Formen	ɸ̣
ɸ̥̣	Ampa	ɸ̥̣
ɸ	Tinco	ɸ
ɸ̥	Ando	ɸ̥
ɸ̃	Númen	ɸ̃
ɸ̣	Silmë	ɸ̣
ɸ̥̣	Essë	ɸ̥̣
ɸ̣̥	Thúlë	ɸ̣̥
ɸ̥̣̥	Anto	not used
ɸ̣̥̥	Lambë	ɸ̣̥̥
ɸ̣̥̥̥	Rómen/Ore	ɸ̣̥̥̥+V/V+n
ɸ̣̥̥̥̥	Anna	ɸ̣̥̥̥̥
ɸ̣̥̥̥̥̥	Ñoldo	ɸ̣̥̥̥̥̥
ɸ̣̥̥̥̥̥̥	Lambe+underdot	ɸ̣̥̥̥̥̥̥
ɸ̣̥̥̥̥̥̥̥	Calma+underdot	ɸ̣̥̥̥̥̥̥̥
ɸ̣̥̥̥̥̥̥̥̥	Anga+underdot	ɸ̣̥̥̥̥̥̥̥̥
ɸ̣̥̥̥̥̥̥̥̥̥	Aha	ɸ̣̥̥̥̥̥̥̥̥̥
ɸ̣̥̥̥̥̥̥̥̥̥̥	Anca	ɸ̣̥̥̥̥̥̥̥̥̥̥
ɸ̣̥̥̥̥̥̥̥̥̥̥̥	Calma	ɸ̣̥̥̥̥̥̥̥̥̥̥̥
ɸ̣̥̥̥̥̥̥̥̥̥̥̥̥	Anga	ɸ̣̥̥̥̥̥̥̥̥̥̥̥̥
ɸ̣̥̥̥̥̥̥̥̥̥̥̥̥̥	Ñwalmë	except for n+g
ɸ̣̥̥̥̥̥̥̥̥̥̥̥̥̥̥	Hwesta	ɸ̣̥̥̥̥̥̥̥̥̥̥̥̥̥̥
ɸ̣̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥	Unquë	not used
ɸ̣̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥	Quessë	ɸ̣̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥
ɸ̣̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥	Unqwë	ɸ̣̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥̥

Tabela 1a navodi Tengwar i njihove latinične ekvivalente. Fonetske vrijednosti su prikazane u četvrtastim zagradaama.

Molim obratite pažnju na sljedeći način formatiranja:

ortografski
[fonetski]
(strani) glasovi

Table 1a states the Tengwar and their Roman letter equivalents. The phonetic values are shown in square brackets.

Please have in mind the following way of formatting:

orthographic
[phonetic]
(foreign) sounds

Tabela 1a: Konsonanti*Tyeller (Grades)**Témar (Series)***Table 1a: Consonants**

		I Tincotéma DENTALS	II Parmatéma LABIALS	III Calmatéma PALATALS	IV Quessetéma VELARS
Voiceless plosives Bezvučni plozivi	1	ṭ t 1. Tinco	Ṗ p 2. Parma	ç č 3. Calma	q k 4. Quessë
				ç̣ ć C. + underdots	
Voiced plosives Zvučni plozivi	2	ḍ d 5. Ando	Ḗ b 6. Umbar	ḡ dž 7. Anga	g g 8. Ungwë
				ḡ̣ đ A. + underdots	
Voiceless fricatives Bezvučni frikativi	3	ç c 9. Thúle	Ḗ f 10. Formen	ç š 11. Harma	ç h [x] 12. Hwesta
Voiced fricatives Zvučni frikativi	4	ḡ [ʒ] 13. Anto	ḡ v 14. Ampa	ç ž 15. Anca	ç [ɣ] 16. Unquë
Nasals Nazali	5	ḡ n 17. Numen	ḡ m 18. Malta	ç nj 19. Ñoldo	ç n+g [ŋ] 20. Ñwalmë
Laterals/glides Lateral/glajdi	6	ḡ -r 21. Órë	ḡ (w) 22. Vala	ç j 23. Anna	ç o 24. Wilya
		ç r 25. Rómen	ç ṛ 26. Arda	ç l 27. Lambë	ç ḷ 28. Alda
				ç lj [ḷj] L. + underdots	
		ç s 29. Silmë	ç -s 30. S. nuquema	ç z 31. Ázë	ç -z 32. Á. nuq.
		ç [h] 33. Hyarmen	ç 34. Hwesta	ç e 35. Yanta	ç u 36. Úrë
		ç [h] Halla	ç short carrier	ç (y) long carrier	ç a

Za prednje palatalne afrikate [č] i [đ] te za [lj] koristim Calma, Anga i Lambe sa dvije donje tačke slijedeći navod u Dodatku E da je Quenya imao posebnu Tyelpetema seriju za palatale koja je označavana sa Tincotema + «slijedi –y» *tehta*. Smjestila sam je ispod *tengwa* da bih izbjegla gomilanje *tehtar* na *tengwa*, npr. kao u riječi «lađar» 𐌆𐌇𐌆𐌆𐌆. Alternativno, oni bi se mogli označavati sa Calma i Anga sa povišenim *telco* – 𐌆𐌇𐌆𐌆𐌆.

U ortografskom modalitetu, zvučno /c/ i /h/ neće se obilježavati, kao što se ni velarni nazal [ŋ] koji se javlja ispred [k] neće obilježavati sa Ñwalmë – za to će se koristiti gornja crta: banka – 𐌆𐌆𐌆𐌆. Ñwalmë bi se mogao koristiti za n+g kombinaciju kao stenografski oblik: tango: 𐌆𐌆𐌆. Gornja crta bi se takođe koristila uz plozive iz iste serije, npr. ambulanta - 𐌆𐌆𐌆𐌆𐌆, te za n+palatalne afrikate: anćun – 𐌆𐌆𐌆, anđeo – 𐌆𐌆𐌆, lončar – 𐌆𐌆𐌆, handžar – 𐌆𐌆𐌆.

U ortografskom modalitetu poštuje se R-pravilo – Órë ako mu prethodi vokal i na kraju riječi, i Rómen ako mu slijedi vokal: bor – 𐌆𐌆, ruka – 𐌆𐌆. U fonetskom, koristi se samo Rómen.

Odlučila sam koristiti Anna za [j] umjesto Yanta zbog toga što se nalazi u III Calmatéma seriji i 6. Tyelle i lijepo se uklapa sa ostalim palatalima po obliku i klasifikaciji.

U *tehta* modalitetu, okrenuti Silmë i Essë (S. i E. Nuquerna) koriste se ako im prethodi vokal: pas – 𐌆𐌆, mraz – 𐌆𐌆.

U bosanskom jeziku, donja crta bi se koristila za duge konsonante koji se javljaju u riječima vezanim za Islam i u nekim muslimanskim imenima, bez obzira da li su u pitanju nazali ili neki drugi konsonanti: Allah – 𐌆𐌆, hadždž – 𐌆𐌆, Muhammed – 𐌆𐌆.

For the front palatal affricates [č] and [đ] I use Calma, Anga and Lambe with two underdots following the statement in the Appendix E that Quenya had a separate Tyelpetema series for the palatals which were marked with Tincotema + «following –y» *tehta*. I placed it under the *tengwar* in question to avoid stacking *tehtar* on a *tengwa*, e.g. in the word «lađar» - 𐌆𐌇𐌆𐌆𐌆. Alternatively, they could be marked with Calma and Anga with a raised *telco* – 𐌆𐌇𐌆𐌆𐌆.

In the orthographic mode, the voiced allophones of [c] and [h] will not be marked, and velar nasal [ŋ] which appears before [k] will not be marked with Ñwalmë – the overbar would be used for that, e.g. banka – 𐌆𐌆𐌆𐌆. Ñwalmë could be used for the n+g combination as a form of shorthand, e.g. tango – 𐌆𐌆𐌆. The overbar would also be used with plosives of the same series, e.g. ambulanta - 𐌆𐌆𐌆𐌆𐌆, and for n+palatal affricates: anćun – 𐌆𐌆𐌆, anđeo – 𐌆𐌆𐌆, lončar – 𐌆𐌆𐌆, handžar – 𐌆𐌆𐌆.

In the orthographic mode, the R-rule is followed – Órë if it is preceded by a vowel and at the end of the word, and Rómen if it is followed by a vowel. bor – 𐌆𐌆, ruka – 𐌆𐌆. In the Phonetic mode, only Rómen is used.

I have decided to use Anna for [j] instead of Yanta because it is located in the III Calmatéma series and the 6th Tyelle, and it fits nicely with the other palatals according to their shape and classification.

In the *tehta* mode, reversed Silmë and Essë (S. And E. Nuquerna) are used when they are preceded by a vowel: pas – 𐌆𐌆, mraz – 𐌆𐌆.

In Bosnian, the underbar would be used for long consonants which appear in words connected to Islam and in some Muslim names, regardless of whether they are nasals or other consonants, e.g. Allah – 𐌆𐌆, hadždž – 𐌆𐌆, Muhammed – 𐌆𐌆.

Tabela 1b prikazuje primjere napisane Tengwarom i latinicom. Primjeri su izabrani tako da predstavljaju pojedini glas što je ranije moguće.

Table 1b shows examples written in Tengwar and Roman letters. The examples are chosen so that they represent the sound in question as early as possible.

Tabela 1b: Primjeri

Table 1b: Examples

1				
	1. tata	2. put	3. čaj	4. konj
			ćuk	
2				
	5. deda	6. baka	7. džak	8. golub
			đak	
3				
	9. cvijet	10. farma	11. škola	12. hit
4				
	13. [mjesec blijedi]	14. yuk	15. žica	16. [straga je]
5				
	17. noć	18. mama	19. nijhalo	20. tango
6				
	21. bor	22. (tengwar)	23. junak	24.
	25. ruka	26. [vrt]	27. lov	28. [bicikl]
			ljubav	
	29. sunce	30. pas	31. zima	32. mraz
	33. [h]	34.	35. e	36. u
	[h]	i	(y)	a
		short carrier	long carrier	

Tabela 2a prikazuje *tehtar* korištene za zapisivanje vokala, kao i stenografske oblike.

Table 2a shows the *tehtar* used to represent vowels, as well as the shorthand forms.

Tabela 2a: Tehtar vokali i stenografija

Table 2a: Tehtar vowels and shorthand

Znak/ Mark	Sa <i>tengwom</i> /With Tengwa		Sa kratkim nosačem/With Short Carrier		Sa dugim nosačem/Over Long Carrier ³	
◌̣		Prethodno/Preceding a: grad		Kratko/Short a: ta		Dugo/Long a: grad
◌̣́		Prethodno/Preceding e: tetka		Kratko/Short e: te		Dugo/Long e: tetak
◌̣̇		Prethodno/Preceding i: hit		Kratko/Short i: ti		Dugo/Long i: hir
◌̣̈		Prethodno/Preceding o: lopta		Kratko/Short o: to		Dugo/Long o: most
◌̣̉		Prethodno/Preceding u: kuća		Kratko/Short u: tu		Dugo/Long u: put
◌̣̃		Prethodno/Preceding n or m sound: ambulanta 		³ ili dvostruki <i>tehta</i> / or double <i>tehta</i> , e.g. tetak		
◌̣̄		Udvostručava dužinu/Doubles the length – as in: džennet 		most		
				put		
				Prateće/Following –j ⁴ :	bježati	
				vs.	bijeg:	

⁴ *Tehta* za “prateće –y” mogla bi se koristiti za [j] kojem prethodi consonant.

The «following –y» *tehta* could be used for [j] when it is directly preceded by a consonant.

Postoji striktno naglasna razlika između gen. jednine i gen. množine imenica muškog i srednjeg roda koje su inače homonimi:

G. jed. m. vojníka

G. mn. m. vojnīkā

G. jed. sred. jezèra

G. mn. sred. jezérā

There is a strictly accentual difference between the Gen. singular and Gen. plural of masculine and neuter nouns, which are otherwise homonyms:

G. sing. masc. vojníka

G. pl. masc. vojnīkā

G. sing. neuter jezèra

G. pl. neuter jezérā

Na kraju ostaje samo pitanje označavanja vokala u punom modalitetu. Sindarin Beleriand mode za vokale koristi sljedeće *tengwar*: **c λ ʝ o**. Budući da se Anna u BHS modalitetu koristi za [j], alternativa za [o] mogla bi biti Wilya – **c λ ʝ o**

In the end, there is only the question of marking vowels in the full mode. Sindarin Beleriand mode uses the next *tengwar* for the vowels: **c λ ʝ o**.

Since Anna is used for the palatal glide [j] in BCS mode, the alternative for [o] could be Wilya – **c λ ʝ o**

Tabela 2b: Tengwar (puni) vokali

Table 2b: Tengwar (full) vowels

			kratki/short	dugi/long			
gr <u>a</u> d	a	c	ᑕᑭᑕᑭᑭ	ᑕᑭᑕᑭᑭ	é	a:	gr <u>a</u> d
t <u>e</u> tka	e	λ	ᑭᑭᑭᑭᑭ	ᑭᑭᑭᑭᑭ	á	e:	t <u>e</u> tak
h <u>i</u> t	i	ʝ	ᑭᑭᑭ	ᑭᑭᑭ	í	i:	h <u>i</u> r
lo <u>o</u> pta	o	o	ᑭᑭᑭᑭᑭ	ᑭᑭᑭᑭᑭ	ó	o:	mo <u>o</u> t
ku <u>u</u> ća	u	o	ᑭᑭᑭᑭᑭ	ᑭᑭᑭᑭᑭ	ó	u:	pu <u>u</u> t

BHS nema diftonga. Kombinacije vokala se ispisuju s posebnim *tehtar* ili *tengwar*, npr. Aida – **ᑭᑭᑭᑭᑭ, cᑭᑭᑭ**. V+j se često javlja:

BCS has no diphthongs. Vowel combinations are written out using separate *tehtar* or *tengwar*, e.g. Aida – **ᑭᑭᑭᑭᑭ, cᑭᑭᑭ**.

V+j occurs often:

ᑭᑭᑭ	daj	ᑭᑭᑭ	hej	ᑭᑭᑭ	pij	ᑭᑭᑭ	moj	ᑭᑭᑭ	čuj!
------------	-----	------------	-----	------------	-----	------------	-----	------------	------

Na sljedećoj stranici možete naći IPA tabelu i modificiranu tablicu preuzetu iz HG radi usporedbe simbola.

Za one koji bi željeli isprobati ovaj modalitet a imaju **TengScribe**, program za transkripciju Månsa Björkmana, .mod fajlove mogu naći u folderu «Aida» u Yahoo-grupi Elfscript. Obratite pažnju na to da se u njemu za [ć] i [đ] koriste Calma i Anga sa produženim *telco* umjesto dvije donje tačke.

On the next page you can find the IPA table, as well as a modified table taken from the CG for comparison of the symbols.

For those who would like to try this mode and have **TengScribe**, Tengwar transcription program by Måns Björkman, .mod files are in the «Aida» folder of the Yahoo-group Elfscript. Please note that [ć] and [đ] are represented with Calma and Anga with an extended *telco* instead of two underdots.

Tabela iz Hrvatske gramatike

Table from Croatian Grammar

Place of Articulation Manner of Articulation		Vowels						Consonants																			
								Sonants			Sibilants							Plosives									
											Fricatives		Affricates														
In front of the palate	Bilabial							m										p	b								
	Labiodental							v										f									
	Dental							n										s	z	c	ʒ			t	d		
	Alveolar						ɾ		l	r																	
On the palate	Palatal	Front hard palatal	i	je	e	ɨ		j	ɲ	ɺ								š	ž					ć	č		
		Back hard palatal																š	ž					ć	č		
Behind the palate	Mid palatal		a	ə																							
	Velar		u		o				ŋ									x	h	ɣ							k

Where sounds appear in pairs, the one on the right is voiced

Table taken from Hrvatska gramatika (Croatian Grammar), Eugenija Barić et al., Zagreb, Školska knjiga, 1997,

where f, v are not considered to be a voiced/voiceless pair, but separate sounds for which that distinction is not relevant.

[h] is a pharyngeal sound and it is more common in Croatia, while [x] is a velar sound and more common in BiH.

In orthography they are both written as h.

IPA Tabela

IPA Table

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2005)

CONSONANTS (PULMONIC)

© 2005 IPA

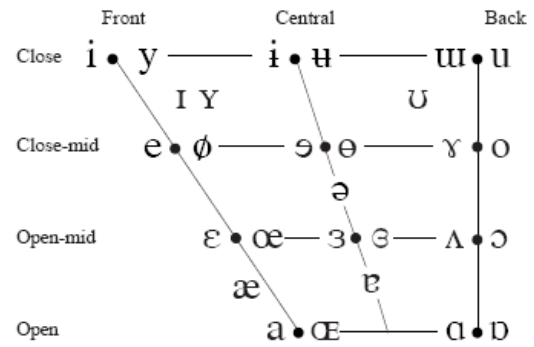
	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fricative				ɬ ɮ							
Approximant		ʋ		ɹ		ɻ	j	ɰ			
Lateral approximant				l		ɭ	ʎ	ʟ			

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
◌ ɸ	ɓ	ʼ Examples:
	ɗ	pʼ Bilabial
!	ɟ	tʼ Dental/alveolar
≠	ɡ	kʼ Velar
	ɠ	sʼ Alveolar lateral

VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel.

OTHER SYMBOLS

Λ	Voiceless labial-velar fricative	ɕ ʑ	Alveolo-palatal fricatives
ʋ	Voiced labial-velar approximant	ɺ	Voiced alveolar lateral flap
ɥ	Voiced labial-palatal approximant	ɟ͡ɰ	Simultaneous ɟ and ɰ
ħ	Voiceless epiglottal fricative		
ʕ	Voiced epiglottal fricative		Affricates and double articulations can be represented by two symbols joined by a tie bar if necessary.
ʔ	Epiglottal plosive		

kp ts

DIACRITICS Diacritics may be placed above a symbol with a descender, e.g. ɔ̂

◌̚	Voiceless	◌̚	Breathy voiced	◌̚	Dental	◌̚	t̚ d̚
◌̙	Voiced	◌̙	Creaky voiced	◌̙	Apical	◌̙	t̙ d̙
◌̘	Aspirated	◌̘	Linguolabial	◌̘	Laminal	◌̘	t̘ d̘
◌̜	More rounded	◌̜	Labialized	◌̜	Nasalized	◌̜	ẽ̜
◌̝	Less rounded	◌̝	Palatalized	◌̝	Nasal release	◌̝	d̝ⁿ
◌̞	Advanced	◌̞	Velarized	◌̞	Lateral release	◌̞	d̞ˡ
◌̠	Retracted	◌̠	Pharyngealized	◌̠	No audible release	◌̠	d̠̚
◌̡	Centralized	◌̡	Velarized or pharyngealized	◌̡		◌̡	ɫ
◌̢	Mid-centralized	◌̢	Raised	◌̢	(ɹ̢ = voiced alveolar fricative)	◌̢	e̢
◌̣	Syllabic	◌̣	Lowered	◌̣	(β̣ = voiced bilabial approximant)	◌̣	ẹ
◌̤	Non-syllabic	◌̤	Advanced Tongue Root	◌̤		◌̤	e̤
◌̥	Rhoticity	◌̥	Retracted Tongue Root	◌̥		◌̥	e̥

SUPRASEGMENTALS

ˈ	Primary stress	
ˑ	Secondary stress	
ː	Long	eː
ˑ	Half-long	eˑ
◌̚	Extra-short	e̚
◌̥	Minor (foot) group	
◌̦	Major (intonation) group	
◌̩	Syllable break	.ii.ækt
◌̪	Linking (absence of a break)	

TONES AND WORD ACCENTS LEVEL CONTOUR

é̊ or ɛ̊	Extra high	ě̊ or ɛ̊	Rising
é̎	High	ě̎	Falling
ē̎	Mid	ě̎	High rising
è̎	Low	ě̎	Low rising
ě̎	Extra low	ě̎	Rising-falling
↓	Downstep	↗	Global rise
↑	Upstep	↘	Global fall

Bibliografija / Bibliography

1. J.R.R. Tolkien, **Gospodar prstenova, Povratak Kralja: Dodatak E** Esotheria, Beograd, 2000.
2. Eugenija Barić et al., **Hrvatska gramatika**, Zagreb, Školska knjiga, 1997.
3. Mans Björkman, **Amanye Tenceli**
<http://at.mansbjorkman.net/>
4. Calwen Lacharnen,
<http://www.sweb.cz/calwen.rudh/>
5. Chris McKay, **Tolkien Script Publishing**, Tengwar Textbook
<http://www.geocities.com/tengwar2001/>
6. http://en.wikipedia.org/w/index.php?title=Serbo-Croatian_language