IMPHAL, ꯭ꯅꯖꯅꯂꯨꯅꯗ 29, 2015, Tuesday ꯄꯣꯏꯅꯨꯒꯤ 19 ꯅꯤ ꯄꯥꯟꯕ, ꯂꯩꯄꯥꯛꯄꯣꯛꯄ, ꯃꯥꯂꯤꯌꯥ ꯀꯨꯝꯁꯤꯡ 3413 ꯍꯨꯏꯌꯦꯟ ꯂꯥꯟꯄꯥꯎ 2 ꯈꯣꯔꯤꯔꯣꯜ HUEIYEN LANPAO

ꯄꯨꯂꯤꯁꯀꯤ ꯊꯧꯗꯥꯡ
ꯃꯤꯌꯥꯝꯒ ꯅꯛꯁꯤꯟꯅꯕꯒꯤ ꯇꯉꯥꯏꯐꯗꯕꯗꯨ ꯅꯤꯡꯁꯤꯡꯎ
ꯂꯩꯄꯥꯛ ꯑꯃꯒꯤ ꯂꯣꯕꯨ ꯃꯄꯨꯡ ꯐꯥꯅ ꯆꯠꯅꯍꯟꯅꯕ ꯑꯃꯁꯨꯡ ꯉꯥꯛ ꯁꯦꯟꯅꯕꯒꯤꯗꯃꯛ ꯄꯨꯂꯤꯁꯄꯨ
ꯃꯄꯥꯒꯜ ꯀꯟꯅ ꯊꯝꯅꯕ ꯍꯣꯠꯅꯩ꯫ ꯂꯩꯄꯥꯛ ꯑꯃꯗ ꯂꯩꯔꯤꯕ ꯃꯤꯌꯥꯝꯅ ꯄꯨꯂꯤꯁ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡ
ꯎꯔꯒ ꯃꯈꯣꯏꯒꯤ ꯄꯨꯟꯁꯤ ꯑꯃꯁꯨꯡ ꯂꯟ ꯊꯨꯝ ꯉꯥꯛ ꯁꯦꯟꯕꯤꯔꯒꯅꯤ ꯍꯥꯏꯅ ꯄꯨꯛꯅꯤꯡꯅ ꯅꯨꯡꯉꯥꯏꯖꯕ
ꯐꯥꯎꯏ꯫ ꯑꯋꯥ-ꯑꯅꯥ ꯇꯥꯔꯛꯄꯗ ꯄꯨꯂꯤꯁꯀꯤ ꯃꯇꯦꯡ ꯂꯧꯔꯒ ꯑꯋꯥꯕ ꯀꯣꯛꯅꯩ꯫ ꯃꯁꯤꯃꯛꯅ ꯃꯔꯝ
ꯑꯣꯏꯔꯒ ꯄꯨꯂꯤꯁ ꯍꯥꯏꯕꯁꯤ ꯃꯤꯑꯣꯏꯕ ꯈꯨꯟꯅꯥꯏꯒꯤ ꯄꯨꯟꯁꯤꯔꯣꯜꯒ ꯌꯥꯝꯅ ꯅꯛꯁꯤꯟꯅꯕ ꯃꯔꯤ
ꯂꯩꯅꯕ, ꯆꯪꯗꯕ ꯌꯥꯗꯕ ꯀꯥꯡꯕꯨ ꯑꯃ ꯑꯣꯏꯅ ꯂꯧꯅꯔꯤ꯫ ꯃꯤꯑꯣꯏꯕꯒꯤ ꯄꯨꯟꯁꯤꯒ ꯃꯔꯤ ꯂꯩꯅꯕ ꯑꯃ
ꯑꯣꯏꯕꯅ ꯄꯨꯂꯤꯁꯀꯤ ꯊꯧꯗꯥꯡ ꯑꯁꯤ ꯑꯗꯨꯛꯀꯤ ꯃꯇꯤꯛ ꯆꯥꯎꯏ꯫ ꯆꯥꯎꯔꯕ ꯊꯧꯗꯥꯡ ꯑꯁꯤ ꯊꯕꯛ
ꯑꯁꯤꯕꯨ ꯄꯥꯏꯔꯤꯕ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡꯅ ꯀꯔꯤꯒꯨꯝꯕ ꯃꯇꯝꯗ ꯑꯄꯤꯛꯄ ꯊꯕꯛꯇꯕꯨ ꯑꯣꯏꯔꯕꯁꯨ ꯂꯥꯟꯅ
ꯇꯧꯈ꯭ꯔꯕꯗꯤ ꯄꯨꯂꯤꯁꯇꯒꯤ ꯃꯤꯌꯥꯝꯅ ꯊꯝꯂꯤꯕ ꯊꯥꯖꯕ ꯄꯨꯝꯅꯃꯛ ꯃꯥꯡꯂꯛꯀꯅꯤ꯫ ꯃꯁꯤꯅ ꯇꯥꯛꯂꯤꯕꯗꯤ
ꯄꯨꯂꯤꯁ ꯄꯥꯔꯁꯅꯦꯜ ꯍꯥꯏꯕꯁꯤ ꯐꯤꯗꯝꯅꯤꯡꯉꯥꯏ ꯑꯣꯏꯕ ꯃꯤꯑꯣꯏ ꯑꯣꯏꯒꯗꯕꯅꯤ꯫ ꯃꯈꯣꯏꯅ ꯑꯔꯥꯟꯕ
ꯇꯧꯕ ꯌꯥꯗꯦ ꯑꯃꯁꯨꯡ ꯃꯤꯆꯪ ꯃꯤꯈꯥꯏ ꯅꯥꯏꯅ ꯊꯕꯛ ꯇꯧꯐꯝ ꯊꯣꯛꯇꯦ꯫ ꯋꯥꯐꯝ ꯑꯁꯤ ꯃꯅꯤꯄꯨꯔꯗ
ꯄꯨꯁꯤꯜꯂꯛꯄꯗꯤ ꯄꯨꯂꯤꯁꯀ ꯃꯤꯌꯥꯝꯒꯒꯤ ꯃꯔꯛꯇ ꯑꯆꯧꯕ ꯑꯍꯣꯕ ꯑꯃ ꯂꯩ꯫ ꯑꯍꯣꯕꯁꯤ ꯄꯥꯛ ꯍꯦꯛ
ꯃꯦꯟꯁꯤꯟꯕ ꯉꯝꯒꯗꯕꯒꯤ ꯐꯤꯚꯝ ꯂꯩꯇꯦ꯫ ꯃꯁꯤꯒꯤ ꯃꯔꯝꯗꯤ ꯄꯨꯂꯤꯁ ꯄꯥꯔꯁꯅꯦꯜ ꯂꯧꯕ ꯍꯧꯕꯗꯒꯤ
ꯄꯨꯂꯤꯁ ꯄꯥꯔꯁꯅꯦꯜ ꯑꯃ ꯑꯣꯏꯔꯕ ꯇꯨꯡ ꯊꯕꯛꯇꯒꯤ ꯄꯣꯊꯥꯕꯒꯤ ꯇꯥꯡꯀꯛ ꯐꯥꯎꯕꯗ ꯄꯥꯔꯁꯅꯦꯜ
ꯑꯃꯅ ꯇꯧꯔꯝꯕ ꯊꯕꯛꯁꯤꯡ ꯑꯗꯨ ꯃꯤꯌꯥꯝꯒꯤꯅ ꯆꯥꯗ 1 ꯈꯛ ꯑꯣꯏꯔꯒ ꯑꯇꯣꯞꯄ ꯆꯥꯗ 99ꯅ ꯃꯁꯥꯒꯤ
ꯑꯣꯏꯅ ꯇꯧꯏ꯫ ꯏꯁꯥꯒꯤ ꯑꯣꯏꯕ ꯋꯥꯈꯜꯅ ꯃꯥꯡꯗ ꯊꯝꯂꯒ ꯇꯧꯕ ꯊꯕꯛ ꯈꯨꯗꯤꯡꯃꯛ ꯑꯐꯕ ꯑꯣꯏꯒꯟꯗꯦ꯫
ꯃꯁꯤꯒꯤ ꯃꯍꯩꯅ ꯃꯤꯌꯥꯝꯒ ꯄꯨꯂꯤꯁꯀꯒꯤ ꯃꯔꯛꯇ ꯂꯥꯎꯊꯣꯛꯅꯕ ꯍꯦꯜꯂꯛꯏ꯫ ꯏꯆꯝ-ꯆꯝꯕ ꯋꯥꯀꯠ
ꯆꯦꯔꯣꯜ ꯑꯃ ꯄꯤꯁꯤꯟꯕ ꯂꯥꯛꯄꯗ ꯐꯥꯎꯕ ꯂꯨꯄꯥ 500 ꯅꯠꯇ꯭ꯔꯒ ꯂꯨꯄꯥ 1000 ꯄꯥꯏꯁꯤꯜꯂꯛꯄꯗꯧꯅ
ꯂꯧꯕ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡ ꯌꯥꯎꯏ꯫ ꯂꯣꯒꯤ ꯃꯇꯨꯡꯏꯟꯅ ꯊꯕꯛ ꯇꯧꯒꯗꯕ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡ ꯑꯗꯨꯅ ꯁꯦꯜꯗ
ꯃꯤꯇꯥꯗꯨꯅ ꯂꯩꯈꯤꯕꯗꯒꯤ ꯄꯨꯂꯤꯁꯀꯤ ꯐꯖꯔꯕ ꯂꯝꯆꯠ ꯑꯃꯁꯨꯡ ꯇꯧꯒꯗꯕ ꯊꯧꯗꯥꯡꯁꯤꯡ ꯀꯥꯎꯊꯣꯛꯈꯤꯗꯨꯅ
ꯀꯥꯡꯈꯣꯡ ꯆꯥꯏꯔꯕ ꯄꯨꯂꯤꯁ ꯗꯤꯄꯥꯔꯠꯃꯦꯟꯠ ꯑꯣꯟꯊꯣꯔꯛꯏ꯫ ꯃꯁꯤ ꯂꯩꯄꯥꯛꯀꯤ ꯑꯣꯏꯅ ꯂꯥꯏꯕꯛ
ꯊꯤꯕꯅꯤ꯫ ꯁꯥꯏꯀꯨꯜ ꯑꯦꯁꯦꯝꯕ꯭ꯂꯤ ꯀꯟꯁꯇꯤꯇꯨꯑꯦꯟꯁꯤꯒꯤ ꯃꯅꯨꯡꯗ ꯂꯩꯕ ꯌꯥꯏꯔꯤꯄꯣꯛ ꯄꯨꯂꯤꯁ
ꯁ꯭ꯇꯦꯁꯟꯅ ꯀꯣꯟꯕ ꯁꯣꯃꯔꯩ ꯚꯤꯂꯦꯖꯗ ꯍꯟꯗꯛꯇ ꯄꯨꯂꯤꯁ ꯑꯃꯁꯨꯡ ꯃꯤꯌꯥꯝꯒꯒꯤ ꯃꯔꯛꯇ
ꯊꯥꯖꯅꯕꯒꯤ ꯊꯧꯗꯣꯛ ꯑꯃꯈꯛ ꯊꯣꯛꯈ꯭ꯔꯦ꯫ ꯊꯧꯗꯣꯛ ꯑꯁꯤꯅ ꯃꯔꯝ ꯑꯣꯏꯔꯗꯨꯅ ꯃꯤꯌꯥꯝꯒꯤ ꯃꯇꯦꯡ
ꯄꯥꯡꯅꯕ ꯊꯝꯂꯤꯕ ꯄꯨꯂꯤꯁ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡꯕꯨ ꯃꯐꯝ ꯑꯗꯨꯒꯤ ꯃꯤꯌꯥꯝꯅ ꯆꯠꯂꯣ ꯍꯥꯏꯅ ꯇꯥꯜꯂꯛꯂꯦ꯫
ꯃꯤꯌꯥꯝ ꯍꯧꯔꯛꯇꯨꯅ ꯄꯨꯂꯤꯁ ꯑꯥꯎꯠꯄꯣꯁꯠꯇ ꯊꯣꯝꯖꯤꯜꯂꯛꯈ꯭ꯔꯦ꯫ ꯄꯨꯂꯤꯁꯅ ꯅꯣꯡꯃꯩꯅ ꯀꯥꯞꯄꯗ
ꯃꯃꯥ-ꯃꯆꯥ ꯌꯥꯎꯅ ꯃꯤꯑꯣꯏ ꯈꯔ ꯑꯁꯣꯛ ꯑꯄꯟ ꯅꯪꯈ꯭ꯔꯦ꯫ ꯊꯧꯗꯣꯛ ꯑꯁꯤ ꯀꯔꯤꯗꯒꯤ ꯊꯣꯔꯛꯄꯅꯣ
ꯍꯥꯏꯕ ꯋꯥꯐꯝ ꯑꯗꯨꯃꯗꯤ ꯄꯨꯂꯤꯁꯅ ꯃꯈꯣꯏꯒꯤ ꯑꯣꯏꯕ ꯏꯟꯀ꯭ꯋꯥꯔꯤ ꯑꯃ ꯆꯠꯊꯖꯔꯒ ꯁꯣꯏꯗꯅꯃꯛꯀꯤ
ꯄꯨꯊꯣꯛꯄ ꯉꯝꯒꯅꯤ꯫ ꯑꯗꯨꯕꯨ ꯃꯤꯌꯥꯝꯅ ꯎꯔꯤꯕꯗꯤ ꯆꯤꯡꯒꯤ ꯗꯤꯁꯇ꯭ꯔꯤꯛꯁꯤꯡꯗ ꯂꯩꯔꯤꯕ ꯃꯤꯌꯥꯝꯅ
ꯄꯨꯂꯤꯁ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡꯕꯨ ꯀꯌꯥ ꯂꯨꯝꯅ ꯂꯧꯗꯦ꯫ ꯃꯁꯤ ꯄꯨꯂꯤꯁ ꯗꯤꯄꯥꯔꯠꯃꯦꯟꯠꯅ ꯊꯣꯛꯍꯟꯖꯕꯅꯤ
ꯍꯥꯏꯅ ꯂꯧꯕꯁꯨ ꯌꯥꯏ꯫ ꯁꯥꯡꯂꯕ ꯃꯇꯝꯗꯒꯤ ꯍꯧꯅ ꯆꯤꯡꯗ ꯂꯣ ꯑꯦꯟꯗ ꯑꯣꯔꯗꯔ ꯐ꯭ꯔꯤ ꯊꯥꯗꯨꯅ
ꯊꯝꯂꯛꯄꯗꯨ ꯍꯧꯖꯤꯛꯁꯨ ꯑꯗꯨꯃꯛ ꯃꯈꯥ ꯆꯠꯊꯔꯤ꯫ ꯇꯝꯄꯥꯛꯇꯅ ꯄꯨꯂꯤꯁꯅ ꯇꯧꯕ ꯉꯝꯗꯕ ꯂꯩꯇ꯭ꯔꯒ
ꯀꯔꯤꯒꯤꯗꯃꯛ ꯆꯤꯡꯗꯅ ꯄꯨꯂꯤꯁ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡ ꯄꯥꯝꯕꯩ ꯂꯩꯍꯟꯗ꯭ꯔꯤꯕꯅꯣ ꯍꯥꯏꯕ ꯋꯥꯍꯪ ꯑꯁꯤꯒꯤ
ꯄꯥꯎꯈꯨꯝ ꯍꯪꯕꯗ ꯃꯇꯤꯛ ꯆꯥꯔꯦ꯫ ꯃꯔꯝꯗꯤ ꯆꯍꯤ ꯀꯌꯥꯒꯤ ꯃꯃꯥꯡꯗꯒꯤ ꯍꯧꯅ ꯃꯅꯤꯄꯨꯔ ꯄꯨꯂꯤꯁ
ꯄꯥꯔꯁꯅꯦꯜꯒꯤ ꯃꯁꯤꯡ ꯋꯥꯠꯂꯤ꯫ ꯍꯥꯏꯔꯝꯕꯗꯨ ꯍꯧꯖꯤꯛꯇꯤ ꯄꯥꯔꯁꯅꯦꯜ ꯂꯤꯁꯤꯡ 30ꯒꯤ ꯃꯊꯛꯇ
ꯂꯩꯔꯦ꯫ ꯑꯗꯨꯕꯨ ꯄꯨꯂꯤꯁ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡ ꯔꯦꯁꯅꯦꯂꯥꯏꯖ ꯇꯧꯔꯒ ꯄꯣꯁꯇꯤꯡ ꯄꯤꯗꯦ꯫ ꯃꯤꯅꯤꯁꯇꯔ,
ꯑꯦꯝ ꯑꯦꯜ ꯑꯦꯁꯤꯡꯅ ꯄꯣꯁꯇꯤꯡꯗ ꯈꯨꯠ ꯊꯤꯡꯖꯤꯜꯂꯤ꯫ ꯆꯤꯡꯗ ꯄꯣꯁꯇꯤꯡ ꯇꯥꯕ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡ
ꯋꯥꯅꯣꯝꯕꯤꯅꯕ ꯂꯩꯇꯕ ꯀꯥꯡꯕꯨꯅꯤ ꯍꯥꯏꯅ ꯂꯧꯗꯕ ꯉꯝꯗꯦ꯫ ꯆꯤꯡ ꯑꯃꯁꯨꯡ ꯇꯝꯗ ꯄꯣꯁꯇꯤꯡ ꯇꯥꯕꯒꯤ
ꯑꯅꯧꯕ ꯄꯣꯂꯤꯁꯤ ꯍꯧꯖꯤꯛꯁꯨ ꯅꯤꯡꯊꯤꯅ ꯆꯠꯅꯗꯦ꯫ ꯃꯇꯥꯡ ꯑꯁꯤꯗ ꯄꯟꯖꯅꯤꯡꯕ ꯋꯥꯐꯝꯗꯤ ꯃꯤꯌꯥꯝꯒ
ꯄꯨꯂꯤꯁꯀꯒꯤ ꯃꯔꯛꯇ ꯂꯩꯔꯤꯕ ꯑꯍꯣꯕꯁꯤ ꯀꯔꯝꯅ ꯃꯦꯟꯁꯤꯟꯒꯗꯒꯦ ꯍꯥꯏꯕ ꯃꯀꯣꯛꯊꯣꯡꯕ ꯄꯨꯂꯤꯁ
ꯑꯣꯐꯤꯁꯥꯔꯁꯤꯡꯅ ꯀꯣꯛ ꯊꯥꯗꯕ ꯃꯇꯝ ꯌꯧꯔꯦ꯫ ꯃꯇꯝ ꯑꯃꯗ ꯂꯤꯆꯩ ꯄꯥꯏꯕ ꯑꯃꯈꯛ ꯂꯩꯔꯕ ꯈꯨꯜ ꯑꯃ
ꯍꯣꯏꯔꯒ ꯄꯨꯔꯝꯕꯗꯨ ꯗꯤꯁꯤꯄ꯭ꯂꯤꯟ ꯂꯩꯕ ꯑꯃꯗꯤ ꯃꯊꯧ ꯃꯁꯛ ꯈꯪꯕꯗꯒꯤꯅꯤ ꯍꯥꯏꯕꯁꯤ ꯍꯧꯖꯤꯛꯀꯤ
ꯄꯨꯂꯤꯁ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡꯅ ꯈꯪꯒꯗꯕꯅꯤ꯫ ꯃꯤꯌꯥꯝꯅ ꯀꯔꯤꯒꯤꯗꯃꯛ ꯄꯨꯂꯤꯁꯄꯨ ꯀꯤꯗ꯭ꯔꯤꯕꯅꯣ
ꯍꯥꯏꯕ ꯋꯥꯍꯪ ꯑꯁꯤ ꯄꯨꯂꯤꯁ ꯄꯥꯔꯁꯅꯦꯜꯁꯤꯡꯅ ꯊꯣꯛꯍꯟꯕꯅꯤ ꯍꯥꯏꯅ ꯍꯥꯏꯗꯕ ꯉꯝꯗꯦ꯫ ꯃꯤꯌꯥꯝꯒ
ꯅꯛꯁꯤꯟꯅꯗ꯭ꯔꯕꯅꯤꯅ ꯀ꯭ꯔꯥꯏꯝ ꯂꯥꯛꯁꯤꯟꯅꯕ ꯍꯣꯠꯅꯕꯗ ꯃꯤꯌꯥꯝꯒꯤ ꯃꯇꯦꯡ ꯐꯪꯗ꯭ꯔꯦ꯫ ꯃꯁꯤꯅ ꯀꯦꯁ
ꯀꯌꯥ ꯃꯥꯏꯊꯤꯅꯕꯒꯤ ꯃꯆꯥꯛ ꯑꯣꯏꯔꯦ꯫ ꯃꯔꯝ ꯑꯗꯨꯅ ꯃꯤꯌꯥꯝꯒ ꯅꯛꯁꯤꯟꯅꯕꯒꯤ ꯇꯉꯥꯏꯐꯗꯕꯗꯨ
ꯅꯤꯡꯁꯤꯡꯎ ꯍꯥꯏꯖꯅꯤꯡꯏ꯫

ꯍꯨꯏꯌꯦꯟ ꯂꯥꯟꯄꯥꯎ

...ꯑꯦꯗꯤꯇꯔꯗ ꯊꯥꯔꯛꯄ ꯆꯤꯊꯤ...

ꯃꯅꯤꯄꯨꯔꯤ ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛ ꯑꯃꯗꯤ ꯃꯒꯨꯟꯁꯤꯡ
ꯚꯥꯔꯕ ꯍꯥꯏꯕꯁꯤ ꯂꯦꯛꯁꯤꯀꯦꯜ ꯀꯦꯇꯦꯒꯣꯔꯤꯁꯤꯡꯒꯤ ꯃꯅꯨꯡꯗ SD_
ꯥꯏꯗꯒꯤ ꯃꯔꯨꯑꯣꯏꯕ ꯑꯃꯅꯤ꯫ ꯃꯥꯂꯦꯝ ꯑꯁꯤꯗ ꯂꯩꯔꯤꯕ ꯃꯤꯑꯣꯏꯕ ꯖꯥꯇꯤꯅ
ꯉꯥꯡꯅꯔꯤꯕ ꯇꯣꯉꯥꯟ ꯇꯣꯉꯥꯟꯕ ꯂꯣꯟꯁꯤꯡꯒꯤ ꯥꯋꯥꯍꯩꯄꯔꯦꯡꯗ ꯚꯥꯔꯕ ꯑꯃ
ꯇꯉꯥꯏꯐꯗꯅ ꯌꯥꯎꯏ꯫ ꯑꯗꯨꯕꯨ ꯃꯥꯂꯦꯝꯗ ꯉꯥꯡꯅꯔꯤꯕ ꯂꯣꯟꯁꯤꯡ ꯑꯁꯤꯗ
ꯂꯩꯔꯤꯕ ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛ ꯃꯑꯣꯡ ꯁꯥꯒꯠꯂꯛꯄ ꯑꯃꯗꯤ ꯃꯆꯥꯛ ꯃꯒꯨꯟꯗꯤ
ꯂꯣꯟ ꯑꯃꯒ ꯑꯃꯒ ꯃꯥꯟꯅꯗꯦ꯫ ꯏꯟꯗꯣ ꯌꯨꯔꯣꯄꯤꯌꯥꯟ ꯂꯣꯟ ꯁꯥꯒꯩꯁꯤꯡꯗ
ꯂꯩꯔꯤꯕ ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛꯀ ꯑꯇꯣꯞꯄ ꯂꯣꯟ ꯁꯥꯒꯩꯗ ꯂꯩꯔꯤꯕ ꯂꯣꯟꯒꯤ
ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛꯇ ꯃꯥꯟꯅꯗꯕ ꯈꯦꯟꯅꯕ ꯀꯌꯥꯃꯔꯨꯝ ꯂꯩ1 ꯈꯨꯗꯝ ꯑꯣꯏꯅ
ꯏꯪꯂꯤꯁ ꯂꯣꯟꯗ ꯎꯕ ꯐꯪꯂꯤꯕ ꯚꯥꯕꯀꯤ ꯃꯁꯛꯅ ꯃꯅꯤꯄꯨꯔꯤ ꯂꯣꯟꯗ ꯎꯕ
ꯐꯪꯂꯤꯕ ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛꯀ ꯌꯥꯝꯅꯅ ꯈꯦꯟꯅꯩ꯫ ꯏꯪꯂꯤꯁꯀꯤ ꯚꯥꯕꯁꯤꯗꯤ
ꯃꯅꯤꯡꯇꯝꯕ ꯔꯨꯠꯀꯤ ꯃꯁꯛꯇ BT ꯑꯗꯨꯕꯨ ꯃꯅꯤꯄꯨꯔꯗꯤꯗꯗꯤ ꯚꯥꯔꯕ
ꯑꯃꯒꯤ ꯃꯁꯛ ꯇꯥꯛꯅꯕ ꯍꯣꯠꯅꯕꯗ ꯃꯈꯥ ꯄꯣꯟꯕ ꯚꯥꯔꯕꯦꯜ ꯔꯨꯠꯁꯤꯡꯗ
ꯇꯣꯉꯥꯟ ꯇꯣꯉꯥꯟꯕ ꯋꯥꯇꯞꯁꯤꯡ ꯇꯞꯄꯤ꯫ ꯄꯦꯄꯔ ꯑꯁꯤꯗ ꯃꯅꯤꯄꯨꯔꯤ
ꯒ꯭ꯔꯃꯥꯔꯒꯤ ꯚꯥꯕ ꯃꯣꯔꯐꯣꯂꯣꯖꯤꯗ ꯚꯥꯔꯕ ꯑꯁꯤ ꯁꯦꯝꯒꯠꯂꯛꯄꯒꯤ ꯃꯑꯣꯡ
ꯃꯇꯧ ꯅꯩꯅꯕꯒ ꯂꯣꯏꯅꯅ ꯃꯅꯤꯄꯨꯔꯤ ꯚꯥꯔꯕꯀꯤ ꯃꯆꯥꯛ ꯃꯒꯨꯟꯁꯤꯡꯒꯤ
ꯃꯔꯝꯗ ꯅꯩꯅꯔꯤ꯫
ꯃꯥꯂꯦꯝꯒꯤ ꯂꯣꯟꯁꯤꯡ ꯑꯁꯤꯗ ꯂꯩꯔꯤꯕ ꯋꯥꯍꯩꯁꯤꯡ ꯁꯦꯝꯒꯠ
ꯁꯥꯒꯠꯂꯛꯄꯒꯤ ꯃꯔꯝꯗ ꯍꯥꯏꯕꯗꯤ ꯂꯣꯟ ꯑꯃꯒꯤ ꯚꯥꯔꯕ ꯃꯣꯔꯐꯣꯂꯣꯖꯤ ꯅꯩꯅꯕ
ꯃꯇꯝꯗ ꯔꯨꯠ ꯍꯥꯏꯕꯁꯤ ꯇꯉꯥꯏꯐꯗꯅ ꯌꯥꯎꯔꯝꯃꯤ꯫ ꯑꯗꯨꯕꯨ ꯂꯣꯟ ꯑꯌꯥꯝꯕ
ꯔꯨꯠꯁꯤꯡ ꯑꯁꯤ ꯃꯈꯜ ꯈꯥꯏꯗꯣꯛꯂꯒ ꯅꯩꯅꯕꯗꯤ ꯎꯗꯦ꯫ ꯃꯁꯤꯒꯤ ꯃꯔꯝꯗꯤ
ꯂꯣꯟ ꯈꯔꯗꯗꯤ ꯐ꯭ꯔꯤ ꯔꯨꯠꯈꯛ ꯎꯕ ꯐꯪꯕꯒ ꯂꯣꯏꯅꯅ ꯕꯥꯎꯟꯗ ꯔꯨꯠꯀꯤ ꯃꯁꯛ
ꯎꯕ ꯐꯪꯗꯕꯅꯅꯤ꯫ ꯑꯗꯨꯕꯨ ꯃꯅꯤꯄꯨꯔꯤ ꯂꯣꯟꯒꯤ ꯑꯣꯏꯅꯗꯤ ꯔꯨꯠ ꯑꯁꯤ ꯀꯥꯡꯂꯨꯞ
ꯑꯅꯤ ꯊꯣꯛꯅ ꯍꯥꯏꯕꯗꯤ ꯐ꯭ꯔꯤ ꯔꯨꯠ ꯑꯃꯗꯤ ꯕꯥꯎꯟꯗ ꯔꯨꯠ ꯍꯥꯏꯅ ꯈꯥꯏꯗꯣꯛꯄ
ꯌꯥꯏ꯫ ꯐ꯭ꯔꯤ ꯔꯨꯠꯁꯤꯡ ꯑꯁꯤꯗꯤ ꯅꯣꯃꯤꯅꯦꯜ ꯀ꯭ꯂꯥꯁꯅꯤ ꯑꯗꯨꯒ ꯕꯥꯎꯟꯗ
ꯔꯨꯠꯁꯤꯡ ꯑꯁꯤꯅ ꯚꯥꯔꯕꯦꯜ ꯀ꯭ꯂꯥꯁꯅꯤ꯫
ꯃꯥꯂꯦꯝꯗ ꯁꯟꯗꯣꯛꯂꯤꯕ ꯏꯪꯂꯤꯁ ꯍꯥꯏꯕ ꯂꯣꯟ ꯑꯁꯤꯒꯤ ꯚꯥꯔꯕ
ꯑꯁꯤ ꯐ꯭ꯔꯤ WOA ꯉꯥꯛꯇꯅꯤ꯫ ꯑꯗꯨꯒ ꯃꯅꯤꯄꯨꯔꯤ ꯚꯥꯕꯁꯤꯡ ꯑꯁꯤꯗꯤ
ꯕꯥꯎꯟꯗ WOA ꯉꯥꯛꯇꯅꯤ꯫ ꯃꯅꯤꯄꯨꯔꯤ ꯂꯣꯟꯒꯤ ꯚꯥꯔꯕꯦꯜ ꯕꯥꯎꯟꯗ
ꯔꯨꯠꯁꯤꯡ ꯑꯁꯤꯗ ꯇꯣꯉꯥꯟ ꯇꯣꯉꯥꯟꯕ ꯁꯐꯤꯛꯁ ꯃꯥꯔꯀꯔꯁꯤꯡ
ꯇꯞꯂꯒ ꯚꯥꯔꯕꯦꯜ ꯅꯥꯎꯟ, ꯑꯦꯗꯖꯦꯛꯇꯤꯚ ꯑꯃꯗꯤ ꯑꯦꯗꯚꯥꯕꯁꯤꯡ
ꯁꯦꯝꯒꯠꯂꯛꯄ ꯌꯥꯏ꯫ ꯃꯈꯥꯗ ꯚꯥꯔꯕꯦꯜ ꯕꯥꯎꯟꯗ ꯔꯨꯠꯁꯤꯡꯗ ꯇꯣꯉꯥꯟ
ꯇꯣꯉꯥꯟꯕ ꯋꯥꯇꯞ ꯇꯞꯂꯒ ꯇꯣꯉꯥꯟ ꯇꯣꯉꯥꯟꯕ ꯋꯥꯔꯗ ꯐꯣꯝꯁꯤꯡ
ꯑꯣꯏꯔꯛꯄꯒꯤ ꯃꯁꯛ ꯄꯤꯔꯤ꯫
ꯀ) ꯚꯥꯔꯕꯦꯜ ꯅꯥꯎꯟ ꯅꯠꯇ꯭ꯔꯒ ꯗꯤꯔꯥꯏꯚ ꯅꯥꯎꯟ ꯑꯣꯏꯔꯛꯄ:
ꯂꯣꯟ ꯑꯁꯤꯗ ꯚꯥꯔꯕꯦꯜ ꯅꯠꯇ꯭ꯔꯒ ꯗꯤꯔꯥꯏꯚ ꯅꯥꯎꯟ
ꯑꯣꯏꯔꯛꯅꯕꯒꯤꯗꯃꯛ ꯚꯥꯔꯕꯦꯜ ꯕꯥꯎꯟꯗ ꯔꯨꯠꯀꯤ ꯃꯅꯨꯡꯗ ꯂꯣꯟ ꯑꯁꯤꯒꯤ
ꯅꯣꯃꯤꯅꯦꯂꯥꯏꯖꯔ ꯃꯥꯔꯀꯔ ꯄꯥ~ꯕ ꯑꯁꯤ ꯇꯞꯄꯤ꯫ ꯈꯨꯗꯝ:
1) ꯔꯨ + ꯄꯥ ~ ꯕ >ꯗꯤꯔꯥꯏꯚ ꯅꯥꯎꯟ
ꯆꯥ + ꯕ > ꯆꯥꯕ
ꯊꯛ + ꯄ > ꯊꯛꯄ ꯑꯁꯤꯅꯆꯤꯡꯕ꯫
ꯁ) ꯑꯦꯗꯖꯦꯛꯇꯤꯚ ꯑꯣꯏꯔꯛꯄ:

ꯏꯪꯂꯤꯁ ꯂꯣꯟꯗ ꯎꯕ ꯐꯪꯂꯤꯕ ‘ꯤꯍꯍꯛ, beauty, tall, ꯨꯃꯛ’
ꯑꯁꯤꯒꯨꯝꯅ ꯃꯅꯤꯄꯨꯔꯤꯗ ꯇꯁꯦꯡꯕ ꯑꯦꯗꯖꯦꯛꯇꯤꯚꯀꯤ ꯃꯁꯛ ꯎꯕ ꯐꯪꯗꯦ꯫
ꯂꯣꯟ ꯑꯁꯤꯗꯗꯤ ꯑꯦꯇ꯭ꯔꯤꯕ꯭ꯌꯨꯇꯤꯚ ꯄ꯭ꯔꯤꯐꯤꯛꯁ ꯃꯥꯔꯀꯔ ꯅꯠꯇ꯭ꯔꯒ
ꯑꯦꯗꯖꯦꯛꯇꯤꯚ ꯃꯥꯔꯀꯔ ‘ꯑ’ ꯑꯁꯤꯅ ꯔꯨꯠꯀꯤ ꯃꯃꯥꯡꯗ ꯇꯞꯂꯕ ꯃꯇꯨꯡꯗ
ꯅꯣꯃꯤꯅꯦꯂꯥꯏꯖꯔ ꯃꯥꯔꯀꯔ ꯄꯥ~ꯕ ꯑꯁꯤ ꯏꯟꯅꯔꯛꯇꯨꯅ ꯑꯣꯏꯔꯛꯏ꯫
ꯂꯣꯏꯅꯅ ꯂꯣꯟ ꯑꯁꯤꯗꯗꯤ ꯑꯦꯗꯖꯦꯛꯇꯤꯚꯅꯤ ꯍꯥꯏꯅ ꯂꯧꯔꯤꯕ ꯂꯦꯛꯁꯤꯀꯦꯜ
ꯑꯥꯏꯇꯦꯝꯁꯤꯡ ꯑꯁꯤꯒꯤ ꯃꯃꯥꯡꯗ ꯅꯠꯇ꯭ꯔꯒ ꯃꯇꯨꯡꯗ ꯅꯥꯎꯟ ꯑꯃ
ꯇꯉꯥꯏꯐꯗꯅ ꯏꯟꯅꯔꯛꯇꯨꯅ ꯅꯥꯎꯟ ꯑꯗꯨꯕꯨ ꯃꯣꯗꯤꯐꯥꯏꯗ ꯇꯧꯏ꯫ ꯃꯔꯝ ꯑꯗꯨꯅ
ꯂꯣꯟ ꯑꯁꯤꯗ ꯑꯦꯗꯖꯦꯛꯇꯤꯚꯅꯤ ꯍꯥꯏꯅ ꯂꯧꯔꯤꯕꯁꯤꯡ ꯑꯁꯤ ꯃꯣꯗꯤꯐꯥꯏꯌꯔ
ꯉꯥꯛꯇꯅꯤ꯫ ꯈꯨꯗꯝ:
2) ꯑ + ꯔꯨꯠ + ꯄꯥ~ꯕ>ꯑꯦꯗꯖꯦꯛꯇꯤꯚ
ꯑ + ꯆꯥ + ꯕ > ꯑꯆꯥꯕ ꯃꯤ
ꯑ + ꯄꯤꯛ + ꯄ > ꯑꯄꯤꯛꯄ ꯑꯉꯥꯡ
ꯑ + ꯋꯥꯡ + > ꯑꯋꯥꯡꯕ ꯌꯨꯝ
ꯑ + ꯆꯠ + ꯄ > ꯑꯆꯠꯄ ꯅꯨꯄꯥ
ꯑ + ꯆꯧ + ꯕ > ꯑꯆꯧꯕ ꯉꯥ
ꯂ) ꯑꯦꯗꯚꯥꯔꯕ ꯑꯣꯏꯔꯛꯄ:
ꯂꯣꯟ ꯑꯁꯤꯗ ꯑꯦꯗꯚꯥꯔꯕꯁꯤꯡ ꯑꯁꯤ ꯑꯦꯗꯚꯥꯔꯕ ꯃꯥꯔꯀꯔ ‘ꯅ’ ꯑꯁꯅ
ꯔꯨꯠꯀꯤ ꯃꯅꯤꯡꯗ ꯇꯞꯇꯨꯅ ꯑꯣꯏꯔꯛꯏ꯫ ꯑꯦꯗꯚꯥꯔꯕꯁꯤꯡ ꯑꯁꯤꯅꯁꯨ ꯅꯥꯎꯟ
ꯅꯠꯇ꯭ꯔꯒ ꯚꯥꯔꯕ ꯑꯃꯒꯤ ꯃꯃꯥꯡꯗ ꯂꯩꯗꯨꯅ ꯃꯣꯏꯕꯨ ꯃꯣꯗꯤꯐꯥꯏꯗ ꯇꯧꯏ꯫ ꯃꯔꯝ
ꯑꯗꯨꯅ ꯃꯅꯤꯄꯨꯔꯤꯗꯗꯤ ꯑꯦꯗꯖꯦꯛꯇꯤꯚ ꯑꯃꯗꯤ ꯑꯦꯗꯚꯥꯔꯕꯁꯤꯡ ꯑꯁꯤ
ꯃꯣꯗꯤꯐꯥꯏꯌꯔ ꯉꯥꯛꯇꯅꯤ꯫
ꯈꯨꯗꯝ:
3) ꯔꯨꯠ + ꯅ > ꯑꯦꯗꯚꯥꯔꯕ
ꯇꯞ + ꯅ > ꯇꯞꯅ
ꯆꯠ + ꯅ > ꯆꯠꯅ
ꯃ) ꯂꯣꯟ ꯑꯁꯤꯗ ꯚꯥꯔꯕ ꯑꯃꯒꯤ ꯁꯕꯖꯦꯛ ꯑꯗꯨꯗ ꯖꯦꯟꯗꯔ, ꯅꯝꯕꯔ,
ꯄꯥꯔꯁꯟ ꯈꯦꯟꯅꯕꯒꯤ ꯃꯇꯨꯡꯏꯟꯅ ꯚꯥꯔꯕꯇ ꯑꯍꯣꯡꯕ ꯂꯥꯛꯇꯦ꯫
ꯀ) ꯅꯝꯕꯔ:
ꯑꯉꯥꯡ ꯑꯃ ꯁꯥꯟꯅꯔꯤ꯫
ꯑꯉꯥꯡꯁꯤꯡ ꯁꯥꯟꯅꯔꯤ꯫
ꯃꯊꯛꯀꯤ ꯋꯥꯍꯩꯄꯔꯦꯡ ꯑꯅꯤ ꯑꯁꯤꯗ ꯑꯍꯥꯟꯕꯒꯤ ꯋꯥꯍꯩꯄꯔꯦꯡ
ꯑꯁꯤꯗ ‘ꯁꯥꯟꯅꯔꯤ’ ꯍꯥꯏꯕ ꯚꯥꯔꯕ ꯑꯁꯤꯒꯤ ꯁꯕꯖꯦꯛ ꯑꯁꯤ ꯁꯤꯡꯒꯨꯂꯔ
ꯅꯝꯕꯔ ꯑꯣꯏꯔꯤ꯫ ꯑꯅꯤꯁꯨꯕ ꯋꯥꯍꯩꯄꯔꯦꯡ ꯑꯁꯤꯗꯅ ‘ꯁꯥꯟꯅꯔꯤ’ ꯍꯥꯏꯕ
ꯚꯥꯔꯕ ꯑꯁꯤꯒꯤ ꯁꯕꯖꯦꯛ ꯑꯁꯤ ꯄ꯭ꯂꯨꯔꯦꯜ ꯑꯣꯏꯔꯤ꯫ ꯑꯁꯨꯝꯅ ꯅꯝ꯭ꯕꯔ
ꯈꯦꯟꯅꯔꯕꯁꯨ ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛꯇ ꯍꯣꯡꯗꯦ꯫
ꯁ) ꯖꯦꯟꯗꯔ:

ꯅꯨꯄꯥ ꯑꯗꯨ ꯆꯥꯛ ꯆꯥꯔꯤ꯫
ꯅꯨꯄꯤ ꯑꯗꯨ ꯆꯥꯛ ꯆꯥꯔꯤ꯫
ꯃꯊꯛꯀꯤ ꯋꯥꯍꯩ ꯄꯔꯦꯡ ꯑꯁꯤꯗꯁꯨ ‘ꯆꯥꯔꯤ’ ꯍꯥꯏꯕ ꯚꯥꯔꯕ ꯑꯁꯤꯒꯤ
ꯁꯕꯖꯦꯛ ꯑꯁꯤ ‘ꯅꯨꯄꯥ’ ꯍꯥꯏꯕ ꯃꯦꯛꯁꯀꯨꯂꯤꯟ ꯖꯦꯟꯗꯔ ꯈꯪꯍꯟꯕ ꯑꯁꯤꯅ
ꯑꯣꯏꯔꯤ꯫ ꯑꯅꯤꯁꯨꯕ ꯋꯥꯍꯩꯄꯔꯦꯡ ꯑꯁꯤꯗꯁꯨ ‘ꯆꯥꯔꯤ’ ꯍꯥꯏꯕ ꯚꯥꯔꯕ ꯑꯁꯤꯒꯤ
ꯁꯕꯖꯦꯛ ꯑꯁꯤ ‘ꯅꯨꯄꯤ’ ꯍꯥꯏꯕ ꯐꯦꯃꯤꯅꯤꯟ ꯖꯦꯟꯗꯔ ꯈꯪꯍꯟꯕ ꯑꯁꯤꯅ
ꯑꯣꯏꯔꯤ꯫ ꯑꯁꯨꯝꯅ ꯋꯥꯍꯩꯄꯔꯦꯡꯁꯤꯡ ꯑꯁꯤꯗꯁꯨ ꯖꯦꯟꯗꯔ ꯍꯣꯡꯕꯒꯤ
ꯃꯇꯨꯡꯏꯟꯅ ꯚꯥꯔꯕꯇ ꯍꯣꯡꯕꯒꯤ ꯃꯁꯛ ꯎꯕ ꯐꯪꯗꯦ꯫
ꯂ) ꯄꯥꯔꯁꯟ:
ꯑꯩꯆ ꯆꯥꯛ ꯆꯥꯏ꯫
ꯅꯪ ꯆꯥꯛ ꯆꯥꯏ꯫
ꯃꯍꯥꯛ ꯆꯥꯛ ꯆꯥꯏ꯫

ꯃꯊꯛꯀꯤ ꯋꯥꯍꯩ ꯄꯔꯦꯡ ꯑꯍꯨꯝ ꯑꯁꯤꯗ ꯑꯍꯥꯟꯕꯒꯤ ꯋꯥꯍꯩꯄꯔꯦꯡ
ꯑꯁꯤꯒꯤ ꯁꯕꯖꯦꯛ ꯑꯁꯤ ꯊꯥꯔꯗ ꯄꯥꯔꯁꯟ ꯁꯤꯡꯒꯨꯂꯔ ꯅꯝꯕꯔ ꯑꯣꯏꯔꯤ꯫
ꯑꯅꯤꯁꯨꯕꯒꯤ ꯋꯥꯍꯩꯄꯔꯦꯡ ꯑꯁꯤꯗꯅ ꯁꯕꯖꯦꯛ ꯑꯁꯤ ꯁꯦꯀꯦꯟꯗ ꯄꯥꯔꯁꯟ
ꯁꯤꯡꯒꯨꯂꯔ ꯑꯣꯏꯔꯤ꯫ ꯂꯣꯏꯅꯅ ꯑꯍꯨꯝꯁꯨꯕ ꯋꯥꯍꯩꯄꯔꯦꯡ ꯑꯁꯤꯗꯅ ꯁꯕꯖꯦꯛ
ꯑꯁꯤ ꯊꯥꯔꯗ ꯄꯥꯔꯁꯟ ꯁꯤꯡꯒꯨꯂꯔ ꯑꯣꯏꯔꯤ꯫ ꯑꯁꯨꯝꯅ ꯋꯥꯍꯩꯄꯔꯦꯡꯁꯤꯡ
ꯑꯁꯤꯒꯤ ꯁꯕꯖꯦꯛꯇ ꯄꯥꯔꯁꯟ ꯍꯣꯡꯕ ꯂꯩꯔꯕꯁꯨ ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛꯇꯗꯤ
‘ꯆꯥꯏ’ ꯍꯥꯏꯕ ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛ ꯑꯁꯤ ꯍꯣꯡꯗꯅ ꯂꯩꯔꯤ꯫
ꯃꯅꯤꯄꯨꯔꯤ ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛ: ꯃꯅꯤꯄꯨꯔꯤꯗ ꯇꯁꯦꯡ ꯇꯁꯦꯡꯕ
ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛ ꯍꯥꯏꯕꯗꯤ ꯏꯪꯂꯤꯁ ꯂꯣꯟꯗ ꯂꯩꯔꯤꯕ eat, ꯤꯍ, ꯩꯦꯃꯧ,
sing ꯑꯁꯤꯅꯆꯤꯡꯕꯒꯤ ꯃꯁꯛ ꯑꯁꯤ ꯂꯩꯇꯦ꯫ ꯂꯣꯟ ꯑꯁꯤꯗꯗꯤ ꯇꯁꯦꯡꯕ
ꯚꯥꯔꯕ ꯑꯃ ꯑꯣꯏꯔꯛꯅꯕꯒꯤꯗꯃꯛ ꯚꯥꯔꯚꯦꯜ ꯕꯥꯎꯟꯗ ꯇꯣꯉꯥꯟ ꯇꯣꯉꯥꯅꯕ
ꯃꯥꯔꯀꯔꯁꯤꯡ ꯍꯥꯏꯕꯁꯤ ꯑꯦꯁꯄꯦꯛ ꯅꯠꯇ꯭ꯔꯒ ꯃꯣꯗꯦꯂꯤꯇꯤꯅꯆꯤꯡꯕ
ꯇꯨꯡꯇꯞ ꯑꯣꯅ ꯇꯞꯂꯒ ꯑꯣꯏ꯫ ꯈꯨꯗꯝ:
4) ꯔꯨꯠ + ꯑꯦꯁꯄꯦꯛ / ꯃꯣꯗꯦꯂꯤꯇꯤ > ꯚꯥꯔꯕ
ꯆꯥ + ꯏ > ꯆꯥꯏ
ꯆꯥ + ꯔꯦ > ꯆꯥꯔꯦ
ꯆꯥ + ꯗꯦ > ꯆꯥꯗꯦ
ꯇꯨꯝ + ꯂꯣꯏ > ꯇꯨꯝꯂꯣꯏ
ꯊꯛ + ꯂꯤ > ꯊꯛꯂꯤ
ꯑꯁꯨꯝꯅ ꯑꯣꯏꯔꯛꯂꯤꯕ ꯚꯥꯔꯕ ꯑꯁꯤ ꯅꯠꯇꯕ ꯂꯣꯟ ꯑꯁꯤꯗ
ꯀꯝꯄꯥꯎꯟꯗ ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛꯁꯨ ꯂꯩ꯫ ꯃꯅꯤꯄꯨꯔꯤꯗ ꯂꯩꯔꯤꯕ ꯀꯝꯄꯥꯎꯟꯗ
ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛ ꯑꯁꯤꯗꯤ ꯂꯣꯟ ꯑꯁꯤꯗꯒꯤ ꯑꯦꯐꯤꯛꯁꯦꯁꯟꯒꯤ ꯃꯇꯦꯡꯅ
ꯑꯣꯏꯔꯛꯄ ꯚꯥꯔꯕꯀꯤ ꯃꯁꯛꯅ ꯃꯁꯤꯡ ꯌꯥꯝꯕ ꯍꯦꯜꯂꯤ꯫ ꯀꯝꯄꯥꯎꯟꯗ
ꯚꯥꯔꯕꯁꯤꯡ ꯑꯁꯤꯒꯤ ꯔꯨꯠ ꯑꯅꯤ ꯅꯠꯇꯛꯔꯒ ꯑꯅꯤꯗꯒꯤ ꯍꯦꯟꯕ ꯚꯥꯔꯕꯦꯜ
ꯕꯥꯎꯟꯗ ꯔꯨꯠꯁꯤꯡ ꯄꯨꯜꯂꯒ ꯑꯦꯁꯄꯦꯛ ꯅꯠꯇ꯭ꯔꯒ ꯃꯣꯗꯦꯂꯤꯇꯤ ꯃꯥꯔꯀꯔ
ꯑꯃꯨꯛ ꯇꯞꯄꯤ꯫ ꯈꯨꯗꯝ:
5) ꯆꯠ + ꯊꯣꯛ + ꯏ > ꯆꯠꯊꯣꯛꯏ꯫
ꯆꯠ + ꯊꯣꯛ + ꯅꯤꯡ + ꯗꯦ > ꯆꯠꯊꯣꯛꯅꯤꯡꯗꯦ
ꯆꯥ + ꯅꯤꯡ + ꯉꯤ ? ꯆꯥꯅꯤꯡꯉꯤ
ꯃꯅꯤꯄꯨꯔꯤ ꯚꯥꯔꯚꯦꯜ ꯔꯨꯠ ꯈꯔꯗꯤ ꯐ꯭ꯔꯤ ꯔꯨꯠ ꯀꯃꯟ ꯨꯕ WIT!
ꯑꯁꯤꯒꯨꯝꯕ ꯃꯇꯥꯡ ꯑꯁꯤꯗꯗꯤ ꯚꯥꯔꯕꯦꯜ ꯔꯨꯠꯇ ꯇꯞꯞꯂꯛꯂꯤꯕ ꯃꯥꯔꯀꯔ
ꯑꯗꯨ ꯖꯤꯔꯣ ꯃꯣꯔꯐꯤꯝ ꯑꯣꯏ꯫ ꯈꯨꯗꯝ:
ꯏ + ꯏ > ꯏ
ꯂꯤ + ꯏ > ꯂꯤ
ꯀꯤ + ꯏ > ꯀꯤ
ꯃꯊꯛꯇ ꯅꯩꯅꯔꯤꯕ ꯑꯁꯤꯗꯒꯤ ꯈꯪꯕ ꯉꯝꯕꯗꯤ ꯃꯅꯤꯄꯨꯔꯤꯗ ꯚꯥꯔꯕ
ꯑꯁꯤ ꯋꯥꯇꯞꯀꯤ ꯃꯇꯦꯡꯅ ꯁꯦꯝꯕ ꯑꯃꯗꯤ ꯀꯝꯄꯥꯎꯟꯗꯤꯡ ꯇꯧꯔꯒ ꯁꯦꯝꯕ
ꯍꯥꯏꯅ ꯈꯥꯏꯗꯣꯛꯄ ꯌꯥꯕꯒ ꯂꯣꯏꯅꯅ ꯃꯅꯤꯄꯨꯔꯤ ꯚꯥꯔꯕꯀꯤ ꯇꯣꯉꯥꯟꯕ ꯁꯥꯖꯠ
ꯂꯤꯆꯠ ꯑꯃ ꯂꯩꯖꯩ ꯍꯥꯏꯕ ꯑꯁꯤꯅꯤ꯫

ꯁꯥꯏꯈꯣꯝ ꯔꯕꯤ ꯁꯤꯡꯍ
ꯏꯀꯥꯏꯈꯨꯝꯅꯖꯔꯤꯕ ꯑꯦꯗꯤꯇꯔ,
ꯆꯍꯤ ꯑꯃ ꯂꯣꯏꯔꯝꯗꯥꯏꯗ ꯄꯥꯡꯊꯣꯛꯄ
ꯈ꯭ꯔꯤꯁꯃꯥꯁ ꯀꯨꯝꯃꯩ, ꯑꯅꯧꯕ ꯆꯍꯤ ꯂꯥꯛꯄꯒ
ꯏꯔꯣꯏꯅꯅ ꯑꯃꯗꯤ ꯃꯇꯝ-ꯃꯇꯝꯒꯤ ꯂꯥꯛꯄ
ꯍꯔꯥꯎ-ꯀꯨꯝꯃꯩ ꯑꯃꯗꯤ ꯂꯥꯏꯅꯤꯡ-ꯂꯥꯏꯁꯣꯟꯒꯤ
ꯊꯧꯔꯝ ꯑꯃ ꯍꯦꯛ ꯂꯥꯛꯄ ꯃꯇꯝꯗ ꯂꯝꯗꯝ
ꯑꯁꯤꯒꯤ ꯁꯛꯅꯥꯏꯔꯕ, ꯃꯔꯨ ꯑꯣꯏꯈ꯭ꯔꯕ
ꯃꯤꯑꯣꯏꯁꯤꯡ ꯍꯥꯏꯕꯗꯤ ꯒꯚꯔꯅꯔ, ꯆꯤꯐ
ꯃꯤꯅꯤꯁꯇꯔꯗꯒꯤ ꯍꯧꯔꯒ ꯇꯣꯉꯥꯟ ꯇꯣꯉꯥꯟꯕ
ꯑꯆꯧꯕ WA ꯄꯥꯏꯔꯤꯕꯁꯤꯡ ꯑꯃꯁꯨꯡ ꯂꯩꯄꯥꯛ
ꯑꯁꯤꯒꯤ ꯑꯐꯕ ꯃꯥꯌꯣꯜꯗ ꯄꯨꯔꯛꯅꯕꯅꯤ ꯍꯥꯏꯗꯨꯅ
ꯂꯩꯕꯤꯔꯤꯕ ꯂꯨꯞ/ꯁꯤꯚꯤꯜ ꯑꯣꯔꯒꯅꯥꯏꯖꯦꯁꯟ ꯀꯌ
ꯥꯅ ꯌꯥꯏꯐ ꯄꯥꯎꯖꯦꯜ ꯄꯤꯗꯨꯅꯇ ꯂꯥꯛꯂꯤ꯫ ꯀꯨꯝꯁꯤ
ꯆꯍꯤ 2015 ꯁꯨ ꯂꯣꯏꯁꯤꯜꯂꯛꯂꯦ꯫ ꯀꯨꯝꯖꯥ 2016
ꯂꯥꯛꯄꯒ ꯏꯔꯣꯏꯅꯅ ꯍꯥꯏꯔꯤꯕ ꯃꯤꯌꯥꯝ ꯑꯁꯤꯅ
ꯌꯥꯏꯐ ꯄꯥꯎꯖꯦꯜ ꯊꯥꯗꯣꯛꯅꯔꯛꯂꯒꯅꯤ꯫ ꯃꯗꯨꯗ
ꯍꯥꯏꯅꯔꯛꯂꯒꯅꯤ ꯑꯁꯨꯝꯅ, ꯍꯧꯈꯤꯕ ꯆꯍꯤꯗ
ꯊꯣꯛꯈꯤꯕ ꯂꯥꯏꯕꯛ ꯊꯤꯔꯕ ꯊꯧꯗꯣꯛꯁꯤꯡ, ꯑꯐꯥ-
ꯑꯄꯨꯟ, ꯃꯤꯁꯤ-ꯃꯤꯅꯥ ꯄꯨꯝꯅꯃꯛ ꯀꯥꯎꯊꯣꯛꯅꯔꯒ
ꯂꯥꯛꯀꯗꯕ ꯆꯍꯤ ꯑꯁꯤꯗ ꯃꯤꯑꯣꯏꯕ ꯄꯨꯝꯅꯃꯛꯇ
ꯑꯐꯕꯇ ꯑꯣꯏꯍꯟꯕꯤꯌꯨ ꯍꯥꯏꯗꯨꯅ ꯇꯥꯏꯕꯪ ꯃꯄꯨꯒꯤ
ꯃꯐꯝꯗ ꯈꯨꯔꯨꯝꯖꯔꯗꯨꯅ ꯌꯥꯏꯐ ꯄꯥꯎꯖꯦꯜ ꯄꯤꯖꯔꯤ꯫
ꯑꯁꯨꯝꯅ ꯄꯤꯅꯔꯤꯕ ꯄꯥꯎꯖꯦꯜꯁꯤꯡ ꯑꯁꯤꯒꯤ
ꯋꯥꯍꯟꯊꯣꯛꯇꯤ ꯉꯥꯛꯄ TZA ꯉꯝꯅꯗꯕꯒꯨꯝ
ꯇꯧꯔꯤ꯫ ꯄꯤꯅꯔꯤꯕ ꯄꯥꯎꯖꯦꯜꯁꯤꯡ ꯑꯁꯤꯕꯨ ꯉꯥꯛꯅ
ꯆꯠꯅꯔꯕꯗꯤ ꯌꯥꯝꯅ TI ꯇꯞꯄ, ꯁꯥꯟꯇꯤ ꯂꯩꯕ ꯃꯅꯤꯄꯨꯔ
ꯍꯥꯏꯕꯗꯨ ꯁꯣꯏꯗꯅ ꯑꯣꯏꯒꯅꯤ ꯍꯥꯏꯅ ꯊꯥꯖꯩ꯫
ꯑꯗꯨꯕꯨ ꯑꯁꯤꯒꯨꯝꯕ ꯅꯨꯃꯤꯠ ꯂꯥꯛꯄꯗ
ꯄꯤꯅꯔꯤꯕ ꯌꯥꯏꯐ ꯄꯥꯎꯖꯦꯜ ꯑꯁꯤ
ꯊꯝꯃꯣꯏꯅꯨꯡꯗꯒꯤ ꯇꯁꯦꯡ-ꯇꯁꯦꯡꯅ ꯄꯤꯒꯦ
ꯌꯥꯎꯅ ꯄꯤꯕ ꯃꯥꯟꯗꯕ ꯀꯌꯥ ꯑꯃꯗꯤ ꯎꯔꯦ꯫

ꯃꯔꯝꯗꯤ ꯍꯧꯈꯤꯕ ꯆꯍꯤ ꯀꯌꯥꯗ ꯑꯁꯤꯒꯨꯝꯕ
ꯃꯤꯑꯣꯏꯁꯤꯡ ꯑꯃꯗꯤꯂꯨꯞ/ꯁꯤꯚꯤꯜ
ꯑꯣꯔꯒꯅꯥꯏꯖꯦꯁꯟꯁꯤꯡꯅ ꯌꯥꯏꯐ ꯄꯥꯎꯖꯦꯜ
ꯄꯤꯕ ꯂꯣꯏꯐꯥꯠꯇ꯭ꯔꯤꯉꯩꯗ ꯍꯤꯔꯝ ꯑꯃꯗ
ꯅꯠꯇ꯭ꯔꯒ ꯑꯃꯒꯤ ꯏꯔꯥꯡꯒꯤ ꯊꯧꯔꯥꯡ ꯇꯧꯗꯨꯅ
ꯂꯩꯕꯥꯛ ꯃꯤꯌꯥꯝꯗ ꯑꯋꯥꯕ ꯄꯤꯅꯕ ꯇꯧꯗꯨꯅ ꯂꯥꯛꯄ
ꯀꯌꯥ ꯊꯦꯡꯅꯗꯨꯅ ꯂꯥꯛꯈ꯭ꯔꯕꯅꯤ꯫ ꯃꯄꯤ-ꯃꯄꯥ
ꯑꯣꯏꯕꯁꯤꯡꯅꯁꯨ ꯆꯤꯝꯕꯥꯜ ꯈꯣꯏꯍꯤ ꯇꯩꯔꯒ
ꯄꯨꯛꯅꯨꯡꯗ ꯍꯨ ꯐꯨꯝꯕꯒꯤ ꯊꯕꯛ ꯊꯧꯔꯝ ꯀꯌꯥ
ꯇꯧꯗꯕꯗꯨ ꯅꯠꯇꯦ꯫ ꯃꯔꯝꯁꯤꯡ ꯑꯁꯤ ꯂꯩꯕꯅ
ꯑꯁꯤꯒꯨꯝꯕ ꯃꯔꯨ ꯑꯣꯏꯕ ꯅꯨꯃꯤꯠ ꯑꯃ ꯂꯥꯛꯄ
ꯃꯇꯝꯗ ꯌꯥꯏꯐ ꯄꯥꯎꯖꯦꯜ ꯄꯤꯕꯗ ꯊꯝꯃꯣꯏ
ꯁꯦꯡꯅ ꯄꯤꯅꯕꯒ ꯂꯣꯏꯅꯅ ꯃꯤꯑꯣꯏꯕ ꯑꯃꯅ
ꯃꯤꯑꯣꯏꯕ ꯑꯃꯒꯤ ꯊꯝꯃꯣꯏ ꯁꯣꯛꯅꯕ, ꯐꯨꯔꯨꯞ
ꯑꯃꯅ ꯐꯨꯔꯨꯞ ꯑꯃꯒꯤ ꯃꯥꯡꯅꯕ, ꯑꯀꯟꯕꯅ
ꯑꯁꯣꯟꯕꯕꯨ ꯉꯝꯃꯤ ꯃꯇꯥꯒꯨꯝ ꯇꯨꯍꯠꯄꯤꯕ
ꯂꯥꯛꯊꯨꯕꯤꯕ, ꯐꯠꯇꯦ ꯍꯥꯏꯕ ꯊꯕꯛ ꯄꯨꯝꯕ
ꯊꯥꯗꯣꯛꯄꯤꯕ, ꯑꯐꯕ ꯃꯤꯌꯥꯝꯒꯤ ꯑꯣꯏꯕ
ꯊꯕꯛꯇꯃꯛ ꯇꯧꯕꯤꯔꯕꯗꯤ ꯌꯥꯏꯐ ꯄꯥꯎꯖꯦꯜ
ꯄꯤꯕꯤꯕꯒꯤ ꯋꯥꯍꯟꯊꯣꯛ ꯂꯩꯒꯅꯤ꯫ ꯃꯔꯝ ꯑꯗꯨꯅ
ꯂꯥꯛꯀꯗꯧꯔꯤꯕ ꯀꯨꯝꯖꯥ 2016 ꯇꯒꯤ ꯍꯧꯔꯒ
ꯃꯅꯤꯄꯨꯔꯗ ꯂꯩꯃꯤꯟꯅꯔꯤꯕ ꯑꯩꯈꯣꯏ ꯄꯨꯝꯅꯃꯛ
ꯃꯄꯨ ꯑꯃꯠꯇꯒꯤ ꯃꯆꯥꯅꯤ, ꯄꯨꯝꯅꯃꯛ ꯏꯃꯥ-
ꯏꯄꯥ, ꯏꯆꯜ-ꯏꯆꯦ, ꯏꯆꯤꯜ-ꯏꯅꯥꯎ ꯉꯥꯛꯇꯅꯤ
ꯍꯥꯏꯅ ꯈꯟꯕꯤꯕ ꯉꯝꯕ ꯃꯤꯁꯛ ꯑꯃꯗꯤ ꯂꯨꯞ
ꯑꯗꯨ ꯀꯅꯥ ꯀꯅꯥꯅꯣ, ꯀꯔꯝ ꯀꯔꯝꯕ ꯂꯨꯞꯅꯣ
ꯍꯥꯏꯕꯗꯨ ꯌꯦꯡꯃꯤꯟꯅꯁꯤ꯫ ꯊꯧꯗꯣꯛ ꯋꯥꯊꯣꯛ
ꯑꯃ ꯅꯠꯇ꯭ꯔꯒ ꯑꯃ ꯍꯦꯛ ꯊꯣꯛꯍꯜꯂꯛꯄ
ꯃꯤꯑꯣꯏ/ ꯂꯨꯞ/ ꯐꯨꯔꯞ ꯑꯗꯨ ꯃꯄꯨꯒꯤ ꯃꯤꯡꯗ
ꯌꯥꯏꯐ ꯄꯥꯎꯖꯦꯜ ꯄꯤꯈꯤꯕꯒꯤ ꯋꯥꯍꯟꯊꯣꯛ
ꯈꯪꯗꯕꯅꯤ ꯍꯥꯏꯅ ꯃꯤꯌꯥꯝꯅ ꯂꯧꯈꯤꯒꯅꯤ ꯍꯥꯏꯅ
ꯏꯊꯟꯇ ꯏꯀꯥꯏꯅꯁꯤ꯫ ꯑꯁꯨꯝꯅ ꯇꯧꯅꯔꯕꯗꯤ
ꯌꯥꯏꯐ ꯄꯥꯎꯖꯦꯜ ꯄꯤꯅꯈꯤꯕꯒꯤ ꯋꯥꯍꯟꯊꯣꯛ
ꯂꯩꯅꯒꯅꯤ ꯍꯥꯏꯅ ꯈꯜꯂꯤ꯫
ꯑꯗꯣꯝꯒꯤ,
ꯑꯦꯂꯥꯡꯕꯝ ꯃꯅꯤꯍꯥꯔ ꯁꯤꯡꯍ,
ꯊꯥꯡꯃꯩꯕꯟ ꯒꯨꯔꯨꯀꯨꯜ ꯁ꯭ꯀꯨꯜ ꯃꯅꯥꯛ
ꯌꯥꯏꯐ ꯄꯥꯎꯖꯦꯜꯒꯤ ꯋꯥꯍꯟꯊꯣꯛ ꯂꯩꯍꯟꯁꯤ
ꯄꯤ ꯕꯤ ꯁꯦꯂꯤꯒꯤ ꯄꯣꯏꯇꯤꯛ ꯊꯤꯑꯣꯔꯤ
ꯏꯪꯔꯦꯖꯤ ꯁꯥꯍꯤꯇ꯭ꯌꯗ ꯅꯩꯅꯔꯣꯜꯒꯤ ꯑꯆꯧꯕ ꯏꯆꯦꯜ ꯑꯃ ꯏꯈꯥꯏ ꯀꯌꯥꯒ
ꯂꯣꯏꯅꯅ ꯆꯦꯟꯊꯔꯛꯏ꯫ ꯏꯆꯦꯜ ꯑꯁꯤꯅ ꯃꯄꯨꯡ ꯑꯣꯏꯅ ꯁꯤꯗꯅꯤ, ꯗꯥꯏꯗ-
ꯦꯟ, ꯖꯣꯟꯁꯟ, ꯍꯦꯖꯂꯤꯠ,ꯋꯥꯔꯗꯁꯋꯥꯔꯊ, ꯀꯣꯂꯣꯔꯤꯗꯖ, ꯁꯦꯂꯤ, ꯑꯔꯅꯣꯜꯗ,
ꯑꯦꯂꯤꯌꯠ ꯑꯃꯗꯤ ꯂꯤꯚꯤꯗ ꯐꯥꯎꯅ ꯆꯦꯟꯊꯔꯛꯇꯨꯅ ꯍꯧꯖꯤꯛ ꯃꯇꯝꯒꯤ ꯔꯤꯆꯥ-
ꯔꯗꯅꯆꯤꯡꯕ ꯑꯅꯧꯕ ꯁꯃꯥꯂꯣꯆꯛꯁꯤꯡꯗ ꯊꯦꯡꯂꯩ꯫ ꯄ꯭ꯂꯦꯇꯣ, ꯑꯦꯔꯤꯁꯇꯣꯇꯜ,
ꯍꯣꯔꯥꯁ ꯑꯃꯗꯤ ꯂꯣꯟꯖꯥꯏꯅꯁꯀꯤ ꯀ꯭ꯂꯥꯁꯤꯀꯜ ꯑꯣꯏꯕ ꯅꯤꯌꯝꯁꯤꯡꯒꯤ ꯏꯊꯤꯜ-
ꯗꯒꯤ ꯍꯧꯔꯛꯈꯤꯕ ꯏꯆꯦꯜ ꯑꯁꯤꯅ ꯖꯨꯒ ꯀꯌꯥꯒꯤ ꯃꯇꯝ ꯃꯇꯝꯒꯤ ꯊꯣꯔꯛꯈꯤꯕ
ꯀꯕꯤ ꯀꯌꯥꯒꯤ ꯄꯣꯠꯊꯣꯛ ꯅꯩꯅꯅꯕ ꯑꯃꯗꯤ ꯁꯛꯈꯪꯅꯕ ꯂꯤꯆꯤꯡ ꯄꯥꯝꯕꯩ ꯑꯃꯗꯤ
ꯄꯊꯥꯞ ꯑꯣꯏꯗꯨꯅ ꯂꯥꯛꯂꯤ꯫ ꯄꯥꯟꯗꯝ ꯑꯣꯟꯕꯒꯤ ꯃꯤꯠꯌꯦꯡꯗꯤ ꯃꯈꯜ ꯃꯊꯦꯜ \
ꯥꯝꯈ꯭ꯔꯦ꯫ ꯃꯔꯤ ꯂꯩꯅꯕꯔꯁꯨ ꯃꯥꯏꯀꯩꯗꯤ ꯇꯣꯉꯥꯟ ꯇꯣꯉꯥꯜꯂꯤ꯫ ꯈꯨꯗꯝ ꯑꯣꯏꯅ ꯖꯣꯟ-
ꯁꯟꯅ ꯀꯕꯤꯁꯤꯡꯒꯤ ꯁꯩꯔꯦꯡ ꯅꯩꯅꯕꯅ ꯀꯕꯤꯁꯤꯡ ꯑꯗꯨꯒꯤ ꯄꯨꯟꯁꯤ ꯋꯥꯔꯤ ꯊꯥꯗꯣꯛ-
ꯅꯕ ꯆꯨꯝꯗꯦ ꯈꯟꯈꯤꯕ ꯋꯥꯀꯜꯗꯨ ꯔꯣꯃꯥꯟꯇꯤꯛ ꯃꯇꯝꯒꯤ ꯋꯥꯔꯗꯁꯋꯥꯔꯊ, ꯀꯣꯂꯣ-
ꯔꯤꯗꯖ ꯑꯃꯗꯤ ꯁꯦꯂꯒꯤ ꯅꯩꯅ-ꯋꯥꯔꯦꯡꯁꯤꯡꯗꯗꯤ ꯃꯃꯤ ꯁꯥꯝꯈꯤꯕꯒꯨꯝ ꯇꯧꯔꯤ꯫
ꯃꯁꯤꯒꯤ ꯃꯔꯨꯑꯣꯏꯕ ꯃꯔꯝ ꯑꯗꯤ ꯔꯣꯃꯥꯟꯇꯤꯛ ꯀꯕꯤꯁꯤꯡꯒꯤ ꯃꯐꯝꯛꯗꯗꯤ
ꯆꯩꯊꯦꯡ ꯐꯪꯂꯤꯕ ꯃꯤꯁꯛꯇꯨꯗꯒꯤꯗꯤ ꯏꯔꯤꯕ, ꯁꯥꯒꯤꯂꯤꯕ ꯋꯥꯈꯜ ꯑꯗꯨꯕꯨꯅ ꯍꯦꯟꯅ
ꯋꯥꯡꯅ ꯂꯧꯈꯤꯕꯅꯅꯤ ꯍꯥꯏꯅ ꯊꯥꯖꯅꯩ꯫
ꯃꯇꯥꯡ ꯑꯁꯤꯗ ꯁꯦꯂꯤꯗ ꯂꯩꯈꯤꯕ ꯁꯩꯔꯦꯡꯒꯤ ꯊꯤꯑꯣꯔꯤꯒ ꯃꯔꯤꯂꯩꯅꯍꯟꯕ
ꯌꯥꯔꯦ꯫ ꯇꯁꯦꯡꯅꯃꯛꯇꯤ ꯁꯦꯂꯤꯗꯤ ꯀꯕꯤꯅꯤ꯫ ꯀꯕꯤ ꯑꯣꯏꯅ ꯄꯣꯛꯂꯛꯄꯅꯤ꯫

ꯔꯣꯃꯥꯟꯇꯤꯛ ꯀꯕꯤꯁꯤꯡ, ꯃꯔꯨꯑꯣꯏꯅ ꯋꯥꯔꯗꯁꯋꯥꯔꯊ, ꯀꯣꯂꯦꯔꯤꯗꯖ ꯑꯃꯗꯤ
ꯁꯦꯂꯤꯗꯤ ꯀꯕꯤ ꯑꯣꯏꯅ ꯁꯩꯔꯦꯡ ꯅꯩꯅꯔꯣꯜꯒꯤ ꯃꯇꯥꯡꯗ ꯃꯁꯥ ꯃꯁꯥꯒꯤ ꯃꯤꯠꯌꯦꯡ
ꯐꯖꯅ ꯏꯙꯨꯅ ꯊꯝꯕꯤꯔꯝꯃꯤ꯫ ꯐꯤꯗꯝ ꯑꯁꯤꯃꯛꯇꯤ ꯇꯤ ꯑꯦꯁ ꯑꯦꯂꯤꯌꯠꯅ ꯌꯥꯝꯅ
ꯄꯥꯝꯖꯈꯤꯕ, ꯌꯥꯝꯅ ꯊꯥꯒꯠꯆꯔꯝꯕ ꯁꯔꯨꯛ ꯑꯃꯅꯤ꯫ ꯁꯩꯔꯦꯡꯗꯤ ꯀꯕꯤꯅ ꯅꯩꯅꯔꯒꯅ
ꯍꯦꯟꯅ ꯈꯣꯏꯗꯥꯖꯩ ꯍꯥꯏꯕꯁꯤ ꯑꯦꯂꯤꯌꯠꯀꯤ ꯋꯥꯈꯜꯅꯤ꯫ ꯃꯁꯥꯃꯛꯀꯤ ꯋꯥꯍꯩꯅꯤ:
I am, I admit, much more interested in what other
poets have written about poetry than in what critics who
are not poets have said about it.
-To Criticize the Critic

ꯇꯁꯦꯡꯅꯃꯛꯁꯨ ꯏꯪꯔꯦꯖꯤ ꯀꯕꯤ ꯑꯌꯥꯝꯕ ꯁꯩꯔꯦꯡ ꯅꯩꯅꯔꯝꯃꯤ꯫ ꯑꯦꯂꯤꯌꯠ ꯃꯁ-
ꯥꯃꯛꯁꯨ ꯐꯤꯗꯝ ꯑꯁꯤ ꯂꯧꯈꯤ꯫ ꯂꯪꯂꯥ ꯂꯪꯖꯤꯜ ꯑꯁꯤꯗꯒꯤ ꯉꯁꯤꯗꯤ ꯃꯥꯂꯦꯝꯒꯤ ꯐꯥꯎꯔꯕ
ꯀꯕꯤꯁꯤꯡꯅ ꯏꯔꯝꯕ ꯋꯥꯍꯩ ꯄꯔꯦꯡ ꯑꯃ ꯐꯥꯎꯕ ꯈꯣꯡꯒꯨꯜ ꯂꯤꯅꯔꯛꯏ꯫ ꯋꯥꯔꯗꯁꯋ
ꯥꯔꯊꯀꯤ ꯄ꯭ꯔꯤꯐꯦꯁ ꯇꯨ ꯂꯤꯔꯤꯀꯜ ꯕꯦꯂꯦꯗ, ꯀꯣꯂꯦꯔꯤꯗꯖꯒꯤ ꯕꯥꯏꯑꯣꯒ꯭ꯔꯥꯐꯤꯌꯥ ꯂꯤ-
ꯇꯔꯦꯔꯤꯌꯥ ꯑꯃꯗꯤ ꯁꯦꯂꯒꯤ ꯑꯦ ꯗꯤꯐꯦꯟꯁ ꯑꯣꯐ ꯄꯣꯏꯇ꯭ꯔꯤꯅ ꯏꯪꯔꯦꯖꯤ ꯁꯥꯍꯤꯇ-
꯭ꯌꯗ ꯔꯣꯃꯥꯟꯇꯤꯛ ꯖꯨꯒꯀꯤ ꯁꯩꯔꯦꯡꯗ ꯅꯩꯅꯔꯣꯜ ꯌꯨꯝꯕꯤ ꯑꯣꯏꯅ ꯂꯩꯍꯧꯏ꯫ ꯀꯤꯇꯁꯀꯤ
ꯆꯤꯊꯤꯁꯤꯡꯗ ꯃꯍꯥꯛꯀꯤ ꯁꯩꯔꯦꯡꯗ ꯌꯦꯡꯂꯝꯕ ꯃꯤꯠꯌꯦꯡ ꯀꯌꯥꯁꯨ ꯈꯣꯡꯒꯨꯜ ꯂꯤꯔꯤ꯫
ꯃꯔꯨꯑꯣꯏꯅ ꯃꯊꯛꯇ ꯄꯟꯖꯈꯤꯕ ꯀꯕꯤ ꯑꯍꯨꯝꯁꯤꯗꯤ ꯏꯪꯔꯦꯖꯤ ꯁꯥꯍꯤꯇ꯭ꯌꯗ SD_
ꯥꯏꯗꯒꯤ ꯁꯛꯅꯥꯏꯔꯕ ꯀꯕꯁꯤꯡꯒꯤ ꯇꯤꯑꯣꯔꯤꯁꯠ ꯑꯣꯏꯅꯁꯨ ꯊꯥꯛ ꯋꯥꯡꯅ ꯂꯧꯅꯔꯤ꯫
ꯃꯇꯝ ꯀꯨꯏꯅꯂꯥꯟꯅ ꯈꯟꯕꯤꯔꯨꯔꯕ, ꯅꯝꯊꯗꯨꯅ ꯊꯝꯕꯤꯔꯨꯔꯕ ꯁꯦꯂꯤꯒꯤ ꯄꯣꯏꯇꯤꯛ
ꯊꯤꯑꯣꯔꯤꯗ ꯂꯩꯔꯤꯕ ꯃꯁꯛ ꯈꯔꯗꯪ ꯄꯨꯊꯣꯛꯆꯔꯤ꯫
ꯄꯤ ꯕꯤ ꯁꯦꯂꯤꯅ ꯁꯩꯔꯦꯡ ꯌꯦꯡꯂꯝꯕ ꯃꯤꯠꯌꯦꯡ ꯑꯁꯤꯗꯤ ꯃꯔꯨꯑꯣꯏꯅ
ꯃꯍꯥꯛꯀꯤ ꯄꯔꯦꯡ 1201 ꯗ ꯃꯄꯨꯡꯐꯥꯅ ꯏꯔꯝꯕ ꯑꯦ ꯗꯤꯐꯦꯟꯁ ꯑꯣꯐ ꯄꯣꯏꯇ꯭-
ꯔꯤ ꯀꯧꯕ ꯋꯥꯔꯦꯡꯗ ꯐꯣꯡꯗꯣꯛꯂꯝꯃꯃꯤ꯫ ꯃꯁꯤꯒꯤ ꯃꯊꯛꯇ ꯃꯍꯥꯛꯅ ꯏꯔꯝꯕ
ꯆꯤꯊꯤ, ꯋꯥꯍꯧꯗꯍꯛ ꯑꯃꯗꯤ ꯑꯇꯦꯟꯕ ꯋꯥꯔꯦꯡ ꯀꯌꯥꯗꯁꯨ ꯀꯕꯤ ꯑꯁꯤꯒꯤ ꯁꯩ-
ꯔꯦꯡꯒꯤ ꯋꯥꯈꯜꯂꯣꯟ ꯑꯃꯁꯨꯡ ꯊꯧꯗꯥꯡꯒꯤ ꯃꯇꯥꯡꯗ ꯋꯥꯐꯝ ꯀꯌꯥ ꯄꯟꯕꯤꯔꯝꯃꯤ꯫
ꯑꯁꯤꯒꯨꯝꯕ ꯅꯩꯅ ꯋꯥꯔꯦꯡꯁꯤꯡ ꯑꯁꯤꯅ ꯀꯕꯤ ꯑꯁꯤꯒꯤ ꯁꯩꯔꯦꯡꯒꯤ ꯌꯨꯝꯐꯝꯅꯤ꯫
ꯇꯥꯏꯕꯪ ꯃꯥꯂꯪꯄꯥꯜ ꯑꯁꯤꯗ ꯁꯛꯈꯪꯕ ꯉꯝꯗꯅ ꯂꯩꯔꯤꯕ ꯐꯖꯕ ꯀꯌꯥꯗ ꯄꯨꯛꯅꯤꯡ ꯂꯨꯞꯅ
ꯈꯧꯔꯥꯡꯅ ꯌꯦꯡꯖꯈꯤꯕ, ꯃꯍꯥꯛꯀꯤ ꯂꯩꯖꯕ ꯕꯨꯙꯤ ꯄꯨꯝꯕ ꯁꯤꯖꯤꯟꯅꯗꯨꯅ ꯈꯣꯡꯒꯨꯜ
ꯂꯤꯖꯈꯤꯕ ꯅꯤꯡꯊꯤꯔꯕ ꯁꯛꯎꯗꯕ ꯀꯌꯥꯒꯤ ꯅꯨꯡꯁꯤ ꯅꯨꯡꯑꯣꯟꯒꯤ ꯃꯤꯠꯌꯦꯡꯗꯨ
ꯀꯕꯤ ꯑꯁꯤꯒꯤ ꯊꯤꯑꯣꯔꯤꯗ ꯇꯠꯅ ꯊꯥꯅꯕ ꯌꯥꯗꯕ ꯃꯔꯤ ꯂꯩꯅꯔꯤ꯫ ꯑꯃꯔꯣꯝꯗ
ꯍꯥꯏꯔꯒꯅ ꯁꯦꯂꯤꯅ ꯁꯩꯔꯦꯡꯗ ꯌꯦꯡꯂꯝꯕ ꯃꯤꯠꯌꯦꯡ ꯑꯁꯤ ꯃꯍꯥꯛꯅ ꯄꯨꯟꯁꯤ
ꯑꯃꯗꯤ ꯇꯥꯏꯕꯪꯄꯥꯜ ꯑꯁꯤꯗ ꯌꯦꯡꯂꯝꯕ ꯃꯤꯠꯌꯦꯡ ꯑꯗꯨꯃꯛꯅꯤ꯫ ꯑꯗꯨ ꯑꯣꯏ-
ꯔꯒꯗꯤ ꯀꯕꯤ ꯑꯁꯤꯅ ꯁꯩꯔꯦꯡꯕꯨ ꯀꯔꯤ ꯑꯣꯏꯅ ꯂꯧꯔꯝꯕꯒꯦ ꯍꯥꯏꯕꯁꯤ ꯈꯪꯅꯗꯣꯛ-
ꯅꯕ ꯃꯍꯥꯛꯀꯤ ꯁꯩꯔꯦꯡꯒꯤ ꯊꯤꯑꯣꯔꯤ ꯅꯩꯅꯗꯕ ꯌꯥꯔꯛꯇꯦ꯫
ꯁꯦꯂꯤꯅ ꯁꯩꯔꯦꯡꯕꯨ ꯀꯜꯄꯅꯥꯒꯤ ꯋꯥꯐꯣꯡꯗꯣꯛꯅꯤ ꯍꯥꯏꯅ ꯃꯁꯛ ꯇꯥꯛꯂꯝꯏ꯫
aokdsg _kopr Poetry, in a general sense, may be defined
to ꯨꯅ the expression ꯍꯇ imagination ꯍꯥꯏꯕꯅꯤ꯫ ꯑꯇꯩ ꯔꯣꯃꯥꯟꯇ-
ꯤꯛ ꯀ꯭ꯔꯤꯇꯤꯛꯀꯨꯝꯅ ꯁꯦꯂꯤꯁꯨ ꯀꯜꯄꯅꯥꯕꯨ ꯄꯨꯛꯅꯤꯡꯒꯤ ꯑꯅꯧ ꯑꯅꯧꯕ ꯃꯆꯜ
ꯁꯥꯒꯠꯄꯒꯤ ꯈ꯭ꯋꯥꯏꯗꯒꯤ ꯃꯔꯨꯑꯣꯏꯕ ꯍꯧꯔꯛꯐꯝꯅꯤ ꯍꯥꯏꯅ ꯂꯧꯈꯤ꯫ ꯀꯜꯄꯅꯥꯒꯤ
ꯃꯇꯦꯡꯗꯒꯤ ꯄꯨꯝꯅꯃꯛ ꯑꯣꯏꯊꯣꯛꯍꯜꯂꯤ, ꯀꯜꯄꯅꯥꯒꯤ ꯖꯒꯠꯇ ꯑꯣꯏꯊꯣꯛ-
ꯇꯕ ꯂꯩꯇꯦ ꯍꯥꯏꯕꯁꯤ ꯀꯕꯤꯒꯤ ꯑꯆꯦꯠꯄ ꯊꯥꯖꯕꯅꯤ꯫ ꯋꯥꯈꯜꯂꯣꯟ ꯑꯁꯤꯗꯗꯤ
ꯀ꯭ꯔꯤꯇꯤꯛ ꯑꯃ ꯑꯣꯏꯅ ꯁꯦꯂꯤꯒꯤ ꯃꯤꯠꯌꯦꯡꯁꯤ ꯑꯇꯩ ꯔꯣꯃꯥꯟꯇꯤꯛ ꯀ꯭ꯔꯤ-
ꯇꯤꯛꯁꯤꯡꯗꯒꯤ ꯍꯦꯟꯅ ꯃꯌꯦꯛ ꯁꯦꯡꯏ꯫ ꯃꯍꯥꯛꯀꯤ ꯀꯕꯤꯇꯥꯒꯤ ꯃꯤꯠꯌꯦꯡꯗ
ꯃꯤꯑꯣꯏꯕꯒꯤ ꯍꯛꯆꯥꯡ ꯑꯁꯤ ꯅꯨꯡꯁꯤꯔꯕ ꯁꯨꯔ ꯀꯌꯥꯅ ꯂꯦꯞꯄ ꯂꯩꯇꯅ ꯊꯜꯍꯜ-
ꯂꯤꯕ ꯕꯥꯡꯁꯤ ꯑꯃ ꯑꯣꯏꯅ ꯎꯈꯤ꯫ ꯃꯍꯥꯛꯅ ꯏꯔꯝꯃꯤ:
Man is an instrument over which a series of external
and internal impressions are driven, like the alternations
of an over changing wind over an Aeolian lyre, which
move it by their motion to ever changing meoldy. But
there is a principle within the human being, and perp-
haps within all sentient beigns, which acts otherwise
than in a lyre, and produce not melody alone but harmo-
ny, by an internal adjustment of the sounds and motions
thus excited to the impressions which excite them.
ꯃꯇꯥꯡ ꯑꯁꯤꯗ ꯀꯕꯤꯅ ꯋꯥꯈꯜ ꯑꯃꯗꯤ ꯄꯨꯛꯅꯤꯡꯒꯤ ꯊꯧꯑꯣꯡꯗ ꯃꯤꯑꯣꯏꯕꯒꯤ
ꯀꯜꯄꯅꯥꯒꯤ ꯃꯐꯝꯗꯨ ꯁꯦꯡꯅ ꯐꯣꯡꯗꯣꯛꯂꯤ꯫ ꯃꯤꯑꯣꯏꯕꯒꯤ ꯀꯜꯄꯅꯥ ꯍꯥꯏꯕꯁꯤ ꯅꯨꯡ-
ꯄꯥꯜ ꯑꯅꯤꯃꯛꯇ ꯂꯩꯔꯤꯕ ꯇꯥꯏꯕꯪꯄꯥꯜꯒꯤ ꯊꯧꯗꯣꯛ ꯑꯃꯗꯤ ꯊꯧꯏꯟꯁꯤꯟ ꯀꯌꯥꯒꯤ ꯃꯃꯤ
ꯇꯥꯐꯝꯅꯤ꯫ ꯃꯁꯤꯒꯤ ꯅꯨꯡꯒꯤ ꯑꯣꯏꯕ ꯃꯒꯨꯟꯅ ꯃꯄꯥꯟꯗꯣꯡꯒꯤ ꯁꯥꯐꯨ ꯀꯌꯥꯕꯨ ꯐꯖꯕ
ꯁꯩꯍꯦꯛ ꯑꯣꯏꯍꯜꯂꯤ; ꯃꯊꯟꯅꯇ ꯆꯥꯟꯖꯕ ꯁꯨꯔ ꯑꯣꯏꯍꯜꯂꯤ꯫ ꯑꯁꯤꯒꯨꯝꯕ ꯃꯍꯥꯛꯀꯤ
ꯊꯤꯑꯣꯔꯤ ꯑꯁꯤ ꯀꯕꯤꯒꯤ ꯐꯥꯎꯔꯕ ꯁꯩꯔꯦꯡ ꯑꯣꯗ ꯇꯨ ꯗ ꯋꯦꯁꯠ ꯋꯤꯟꯗ ꯅꯤꯡꯊꯤꯅ
ꯐꯣꯡꯗꯣꯛꯏ꯫ ꯃꯇꯥꯡ ꯑꯃꯇꯪ ꯌꯦꯡꯕ ꯌꯥꯏ:
Oh, lift me as a wave, a leaf, a cloud/I fall upon the
thornes ꯍꯇ ꯦꯡꯇꯅ꯫ ꯪ ꯨꯦꯅꯅꯛ꯫/.../ꯜꯃꯥꯅ ꯂꯅ thy ꯦꯧꯗꯅ, even ꯃꯀ
the forest is:/What if my leaves are falling like its own!/
The tumult of thy mighty/harmonies/Will take from both
a deep, autumnal tone. Sweet though in sadness. Be
thou, Spirit fierce,/My spirit! Be thou me, impetuous one!
ꯅꯣꯡꯂꯩꯅ ꯇꯥꯏꯕꯪꯄꯥꯜꯗ ꯍꯨꯝꯕꯒꯤ ꯁꯛꯇꯝ ꯑꯗꯨ ꯀꯜꯄꯅꯥꯅ ꯃꯤꯑꯣꯏꯕꯒꯤ
ꯄꯨꯛꯅꯤꯡꯅ ꯂꯧꯔꯤꯕ ꯊꯧꯗꯥꯡ ꯑꯗꯨꯒꯤ ꯄꯥꯡꯈꯛ ꯑꯣꯏꯅ ꯀꯕꯤꯅ ꯂꯧꯔꯤ꯫ ꯑꯗꯨꯕꯨ
ꯀꯕꯤꯒꯤ ꯋꯥꯈꯜꯗ ꯀꯜꯄꯅꯥ ꯍꯥꯏꯕꯁꯤ ꯕꯨꯙꯤꯒꯤ ꯊꯧꯑꯣꯡ (ꯔꯤꯖꯟꯅꯤꯡ) ꯒꯗꯤ
ꯇꯣꯉꯥꯟ ꯇꯣꯉꯥꯟꯅ ꯂꯩ ꯍꯥꯏꯅ ꯊꯥꯖꯩ꯫ ꯀꯜꯄꯅꯥ ꯑꯃꯗꯤ ꯃꯔꯝ ꯍꯪꯕꯒꯤ ꯊꯧꯑꯣꯡ
ꯑꯅꯤꯃꯛ ꯄꯨꯛꯅꯤꯡ ꯋꯥꯈꯜꯗ ꯊꯣꯛꯄ ꯉꯥꯛꯇꯅꯤ꯫ ꯕꯨꯙꯤꯅ ꯋꯥꯈꯜ ꯑꯃꯒ ꯑꯃꯒ
ꯁꯝꯅꯍꯜꯂꯤ꯫ ꯀꯜꯄꯅꯥꯅ ꯃꯈꯣꯏꯕꯨ ꯑꯣꯏꯊꯣꯛꯄ ꯌꯥꯕ ꯃꯆꯨ KIT! ꯁꯨꯔ ꯍꯥ-
ꯞꯄꯤ꯫ ꯑꯃꯠꯇ ꯑꯣꯏꯅ ꯄꯨꯟꯁꯤꯟꯅꯕ ꯍꯣꯠꯅꯩ꯫ ꯑꯅꯤ ꯑꯁꯤꯒꯤ ꯈꯦꯟꯅꯕ
ꯑꯃꯗꯤ ꯃꯔꯤꯒꯤ ꯃꯇꯥꯡꯗ ꯁꯦꯂꯤꯅ ꯄꯜꯂꯤ:
Reason is the enumeration of quantities already
known, imagination is the perception of the value of
those quantities both seperately and as a whole. Reason
respect the differences, and imagination the similitudes
of things... Reason is to imagination as the instrument
to the agent, as the body to the spirit, as the shadow to
the substance.

ꯁꯦꯂꯤꯅ ꯃꯁꯛ ꯂꯥꯛꯂꯤꯕ ꯀꯜꯄꯅꯥꯒꯤ ꯊꯧꯑꯣꯡ ꯑꯁꯤ ꯄ꯭ꯂꯦꯇꯣꯅꯤꯖꯝꯒꯤ
ꯃꯃꯤ ꯇꯥꯏ꯫ ꯀꯕꯤꯅ ꯅꯨꯡꯒꯤ ꯑꯣꯏꯕ ꯁꯪꯁꯥꯔ ꯑꯃ ꯁꯥꯒꯠꯅꯕ ꯍꯣꯠꯅꯔꯛꯄꯁꯤ
ꯄ꯭ꯂꯦꯇꯣꯒꯤ ꯐꯤꯗꯝꯅꯐꯝ ꯑꯣꯏꯕ ꯁꯃꯥꯖ ꯑꯃ ꯁꯥꯒꯠꯄꯒꯤ ꯂꯝꯕꯤ ꯑꯗꯨꯒꯤ
ꯊꯧꯑꯣꯡꯒ ꯆꯨꯁꯤꯟꯅꯕ ꯊꯦꯡꯅꯩ꯫ ꯃꯐꯝ ꯃꯇꯝ ꯑꯃꯗꯤ ꯆꯥꯡꯒꯤ ꯃꯇꯥꯡꯗꯗꯤ ꯀꯕꯤ
ꯑꯃꯅ ꯃꯇꯝ ꯄꯨꯝꯅꯃꯛꯇ ꯁꯤꯕ ꯅꯥꯏꯗ꯭ꯔꯕ, ꯂꯣꯏꯕ ꯅꯥꯏꯗ꯭ꯔꯕ ꯑꯃꯗꯤ ꯑꯃꯠꯇ
ꯑꯣꯏꯅ ꯂꯦꯞꯇꯅ ꯇꯤꯟꯁꯤꯟꯈꯤꯕ ꯁꯛꯇꯤ ꯑꯗꯨꯗ ꯂꯨꯞꯀꯗꯕꯅꯤ ꯍꯥꯏꯕꯁꯤꯗ
ꯆꯦꯠꯅ ꯊꯥꯖꯩ꯫ ꯀꯕꯤꯅ ꯁꯛꯈꯤ:
Drive me dead thoughts over the universe/Like with-
ered leaves to quicken a new birth!/And by the incan-
tation of the verse/Scatter, as from an unextinguished
herath/Ashes as sparks, my words among mankind.
ꯑꯁꯤꯒꯨꯝꯕ ꯃꯇꯥꯡ ꯑꯁꯤꯗ ꯀꯕꯤꯅ ꯀꯜꯄꯅꯥꯒꯤ ꯃꯍꯩ ꯀꯌꯥꯗꯨ ꯐꯪꯍꯟꯕꯗ
ꯂꯣꯟꯒꯤ ꯆꯥꯎꯔꯕ ꯊꯧꯗꯥꯡꯗꯨ ꯄꯜꯂꯝꯃꯤ꯫ ꯂꯣꯟ ꯍꯥꯏꯕꯁꯤ ꯀꯜꯄꯅꯥ ꯐꯣꯡꯗꯣꯛꯅ-

ꯕꯒꯤ ꯃꯇꯤꯛ ꯆꯥꯔꯕ ꯎꯄꯥꯏꯅꯤ ꯍꯥꯏꯕꯁꯤ ꯁꯦꯂꯤꯒꯤ ꯊꯥꯖꯕꯅꯤ꯫ ꯍꯧꯈ꯭ꯔꯕ ꯄꯨ- ꯛꯅꯤꯡꯒꯤ ꯏꯊꯤꯜ ꯀꯌꯥ ꯂꯣꯟꯗ ꯇꯨꯡꯗꯨꯅ ꯂꯩꯕ ꯃꯔꯝꯅ ꯁꯟꯗ, ꯁꯨꯔ ꯑꯃꯗꯤ ꯇꯥꯜ
ꯀꯌꯥꯒꯤ ꯏꯔꯣꯏꯅꯅ ꯂꯣꯟꯅ ꯀꯜꯄꯅꯥꯕꯨ ꯁꯦꯡꯅ ꯐꯣꯡꯗꯣꯛꯄ ꯉꯝꯃꯤ ꯍꯥꯏꯕꯁꯤ
ꯀꯕꯤ ꯑꯁꯤꯅ ꯐꯣꯡꯗꯣꯛꯂꯝꯕꯇ ꯅꯠꯇꯅ ꯃꯍꯥꯛꯀꯤ ꯁꯩꯔꯦꯡꯁꯤꯡꯗꯁꯨ ꯃꯗꯨꯒꯤ
ꯁꯛꯇꯝꯗꯨ ꯁꯦꯡꯅ ꯎꯠꯂꯝꯃꯤ꯫ ꯁꯦꯂꯤꯅ ꯃꯈꯥ ꯇꯥꯅ ꯐꯣꯡꯗꯣꯛꯂꯝꯃꯤ:
Language, colour, from and religious and civil hab-
its action are all the instruments and materials of poet-
ry; they may be called poetry by that figure of speech
which considers the effects as a synonymn of the cause.
But poetry in a more restricted sense expresses those
arrangements of language and especially metrical lan-
guage, which are created by that imperial faculty; ... And
this springs from the nature itself of language, which is a

more direct representation of the actions and passions
of our internal being...
ꯑꯇꯩ ꯔꯣꯃꯥꯟꯇꯤꯛ ꯀꯕꯤꯁꯤꯡꯒꯤ ꯃꯇꯧꯒꯨꯝ ꯁꯦꯂꯤꯁꯨ ꯁꯩꯔꯦꯡ ꯍꯥꯏꯕꯁꯤ
ꯇꯥꯡꯂꯕ ꯏꯊꯤꯜꯒꯤ ꯄꯣꯊꯣꯛꯅꯤ ꯂꯣꯏꯅꯅ ꯂꯣꯟ ꯐꯥꯎꯕ ꯃꯁꯤꯅ ꯂꯦꯞꯄꯤ ꯍꯥ-

ꯏꯕꯁꯤꯗ ꯃꯥꯟꯅꯕ ꯃꯠ ꯂꯩ꯫ ꯇꯥꯡꯂꯕ ꯏꯊꯤꯜ ꯑꯁꯤ ꯆꯤꯛꯂꯕ ꯃꯤꯀꯨꯞ ꯈꯔꯇꯗ
ꯄꯣꯛꯂꯛꯏ ꯑꯃꯗꯤ ꯑꯁꯤꯒꯨꯝꯕ ꯃꯤꯠꯌꯦꯡ ꯑꯃ ꯐꯪꯖꯕ ꯃꯤꯠꯀꯨꯞ ꯑꯗꯨꯃꯛ
ꯏꯁꯣꯔꯒ ꯀꯕꯤꯒ ꯎꯅꯕ ꯐꯪꯖꯕ ꯃꯤꯀꯨꯞꯅꯤ ꯍꯥꯏꯅ ꯂꯧꯏ꯫ ꯃꯤꯠꯀꯨꯞ ꯑꯁꯤꯗ
ꯀꯕꯤꯒꯤ ꯀꯜꯄꯅꯥꯅ ꯀꯕꯤꯇꯥꯒꯤ ꯇꯨꯝꯗꯨꯅ ꯂꯩꯔꯤꯕ ꯐꯖꯔꯕ ꯁꯛꯇꯝꯗꯨ ꯁꯦꯡꯅ
ꯎꯖꯕ WIT! ꯏꯊꯤꯜ ꯐꯪꯂꯕ ꯃꯤꯠꯀꯨꯞꯁꯤꯗ ꯇꯨꯡꯗꯨꯅ ꯂꯩꯔꯤꯕ ꯀꯕꯤꯇꯥꯒꯤ ꯃꯆꯜꯁ-
ꯤꯡꯗꯨ ꯀꯜꯄꯅꯥꯅ ꯌꯥꯀꯥꯏꯍꯜꯂꯤ꯫ ꯑꯁꯤꯒꯨꯝꯕ ꯃꯇꯝꯗꯗꯤ:
A man cannot say, ‘I will not compose poetry.’ The
greatest poet even cannot say it; for the mind in creation
is as a fading coal, which some invisible influence, likd
an inconstant wind, awakens to transitory brightness;
this power arises from within, like the colour of a flower
which fades and changes as it is developed.
ꯁꯩꯔꯦꯡ ꯏꯒꯗꯕ ꯃꯤꯠꯀꯨꯞ ꯑꯁꯤ ꯃꯩꯍꯧꯔꯣꯜ ꯄꯨꯟꯁꯤꯗ ꯃꯄꯨꯡ ꯑꯣꯏꯅ
ꯂꯩꯔꯝꯃꯤ ꯍꯥꯏꯅ ꯁꯦꯂꯤꯅ ꯊꯥꯖꯩ꯫ ꯁꯩꯂꯦꯝꯂꯣꯟꯒꯤ ꯃꯇꯝꯗ ꯅꯨꯡꯁꯤꯅꯕ, ꯐꯖꯕ
ꯑꯃꯗꯤ ꯑꯆꯨꯝꯕ ꯍꯥꯏꯕꯁꯤꯒ ꯃꯤꯑꯣꯏꯕꯒꯤ ꯂꯣꯟꯒ ꯍꯦꯟꯅ ꯛꯁꯤꯟꯅꯕ ꯃꯔꯤ
ꯂꯩꯅꯔꯝꯕꯅ ꯃꯃꯥꯡꯉꯩꯗꯗꯤ ꯃꯤꯑꯣꯏꯕꯅ ꯁꯩꯔꯦꯡ ꯑꯣꯏꯅ ꯉꯥꯡꯅꯔꯝꯃꯤ ꯑꯃꯗꯤ
ꯍꯦꯟꯅ ꯇꯔꯨ ꯇꯁꯦꯡꯕ ꯅꯨꯡꯉꯥꯏꯕꯒꯤ ꯃꯁꯛ ꯑꯗꯨ ꯂꯩꯔꯝꯃꯤ ꯍꯥꯏꯅ ꯁꯦꯂꯤꯅ
ꯄꯜꯂꯤ꯫ ꯃꯔꯝ ꯑꯁꯤꯅ ꯉꯁꯤꯁꯨ ꯁꯩꯔꯦꯡꯅ ꯍꯦꯟꯅ ꯊꯥꯛ ꯋꯥꯡꯕ ꯃꯤꯑꯣꯏꯕꯒꯤ
ꯐꯤꯗꯝ ꯑꯗꯨ ꯄꯨꯔꯛꯅꯕ ꯍꯣꯠꯕꯗ ꯂꯧꯒꯗꯕ ꯊꯧꯗꯥꯡꯗꯨ ꯆꯥꯎꯏ ꯍꯥꯏꯅ ꯊꯥꯖꯩ꯫ ꯀꯕꯤꯒꯤ
ꯑꯣꯏꯅꯗꯤ ꯍꯧꯔꯛꯐꯝ ꯄꯨꯝꯅꯃꯛꯀꯤ ꯒ꯭ꯌꯥꯟ ꯑꯣꯏꯕ ꯃꯔꯝꯅ ꯑꯁꯤꯒꯨꯝꯕ ꯒ꯭ꯌ
ꯥꯟꯒꯤ ꯐꯖꯕ ꯑꯗꯨ ꯁꯦꯂꯤꯅ ꯇꯠꯇꯅ ꯁꯤꯡꯊꯥꯔꯝꯃꯤ꯫
ꯁꯦꯂꯤꯅ ꯁꯩꯔꯦꯡꯒꯤ ꯊꯧꯗꯥꯡ ꯑꯁꯤ ꯅꯨꯡꯒꯤ ꯑꯣꯏꯕ ꯅꯨꯡꯉꯥꯏꯕ ꯄꯨꯔꯛꯄ ꯑꯃꯗꯤ
ꯁꯃꯥꯖꯗ ꯂꯝꯆꯠ ꯁꯥꯖꯠ ꯆꯨꯝꯊꯣꯛꯄꯒꯤ ꯃꯊꯧ ꯑꯅꯤꯊꯣꯛꯅ ꯂꯩ ꯍꯥꯏꯅ ꯃꯠ ꯄꯤ꯫
ꯃꯤꯑꯣꯏꯕꯒꯤ ꯄꯨꯛꯅꯤꯡꯗ ꯂꯩꯔꯤꯕ ꯍꯔꯥꯎ ꯇꯌꯥꯝꯕꯒꯤ ꯃꯉꯥꯜ ꯑꯗꯨ ꯁꯩꯔꯦꯡꯅꯌꯥꯀꯥ-
ꯏꯍꯟꯗꯨꯅ ꯅꯨꯡꯒꯤ ꯑꯣꯏꯕ ꯑꯁꯦꯡꯕ ꯅꯨꯡꯉꯥꯏꯕꯒꯤ ꯃꯁꯛ ꯑꯗꯨ ꯃꯤꯑꯣꯏꯕꯗ ꯐꯪꯍꯜ-
ꯂꯤ ꯍꯥꯏꯕꯁꯤ ꯀꯕꯤꯒꯤ ꯃꯤꯠꯌꯦꯡꯅꯤ꯫ ꯑꯃꯔꯣꯝꯗ ꯃꯤꯑꯣꯏꯕꯒꯤ ꯄꯨꯛꯅꯤꯡꯗꯒꯤ
ꯍꯧꯔꯛꯈꯤꯕ ꯁꯃꯁ꯭ꯌ ꯄꯨꯝꯅꯃꯛ ꯁꯩꯔꯦꯡꯅ ꯂꯝꯇꯥꯛꯇꯨꯅ ꯃꯤꯑꯣꯏꯕꯒꯤ ꯄꯨꯛꯅ-
ꯤꯡꯗ ꯎꯍꯜꯂꯤ꯫ ꯁꯦꯡꯗꯣꯛꯐꯝꯁꯨ ꯃꯤꯑꯣꯏꯕꯒꯤ ꯄꯨꯛꯅꯤꯡ ꯑꯗꯨꯗ ꯂꯩꯔꯦ ꯍꯥꯏꯕꯁꯤ
ꯎꯠꯂꯤ꯫ ꯃꯔꯝ ꯑꯁꯤꯃꯛꯇꯅ ꯁꯩꯔꯦꯡꯅ ꯁꯪꯁꯥꯔꯗ ꯑꯐꯕ ꯂꯣꯟꯆꯠ ꯑꯃ ꯄꯨꯔꯛꯅꯕ
ꯁꯛꯇꯤ ꯄꯤ ꯍꯥꯏꯕꯁꯤ ꯁꯦꯂꯤꯒꯤ ꯋꯥꯍꯩꯅꯤ꯫ ꯍꯤꯡꯂꯤꯕ ꯄꯨꯟꯁꯤꯗ ꯅꯨꯡꯁꯤꯕ ꯇꯝꯕꯤꯕ
ꯍꯥꯏꯕꯁꯤ ꯁꯩꯔꯦꯡꯒꯤ ꯊꯧꯗꯥꯡ ꯑꯃꯅꯤ ꯍꯥꯏꯕꯁꯤ ꯀꯕꯤꯒꯤ ꯂꯦꯡꯗ꯭ꯔꯕ ꯋꯥꯈꯜꯅꯤ꯫ ꯃꯍꯥ-
ꯛꯅ ꯏꯔꯝꯃꯤ:
The great secret of moral is love : or a going out
of our nature, and an identification of ourselves with
the beautiful which exists in thought, action or person.
not our own. A man to be greatly good must imagine
intensely and comprehensively; he must put himself in
place of another and of many others; the pains and plea-
sures of his species must become his own.
ꯋꯥꯈꯜ ꯑꯁꯤꯒꯤ ꯌꯨꯝꯐꯝꯗ ꯁꯦꯂꯤꯅ ꯀꯕꯤ ꯍꯥꯏꯕꯁꯤꯅ ꯁꯪꯁꯥꯔ ꯑꯁꯤꯕꯨ
ꯉꯥꯛꯂꯤ ꯍꯥꯏꯅ ꯄꯜꯂꯤ꯫ ꯃꯍꯥꯛꯀꯤ ꯁꯥꯡꯈ꯭ꯔꯕ ꯅꯩꯅ-ꯋꯥꯔꯦꯡ ꯑꯦ ꯗꯤꯐꯦꯟꯁ ꯑꯣꯐ
ꯄꯣꯏꯇ꯭ꯔꯤꯒꯤ ꯑꯔꯣꯏꯕ ꯋꯥꯍꯩ ꯄꯔꯦꯡꯗꯤ Poets ꯃꯗꯅ the unacknowl-
edged legislators ꯍꯇ the ꯄꯍꯗꯦꯛ ꯍꯥꯏꯕꯁꯤꯅꯤ꯫ ꯀꯕꯤ ꯍꯥꯏꯕꯁꯤꯗꯤ
ꯐꯖꯕ ꯂꯣꯟ ꯑꯃꯗꯤ ꯏꯁꯩ ꯁꯥꯒꯠꯄꯈꯛꯇꯅ ꯃꯥꯒꯤ ꯊꯧꯗꯥꯡ ꯅꯠꯇꯦ; ꯃꯍꯥꯇꯤ ꯁꯪ-
ꯁꯥꯔꯒꯤ ꯃꯥꯡ ꯇꯨꯡ ꯑꯅꯤꯃꯛꯀꯤ ꯑꯋꯥꯕ ꯎꯕ, ꯂꯩꯔꯤꯕ ꯍꯤꯡꯂꯤꯕ ꯃꯤꯑꯣꯏꯕꯒꯤ
ꯄꯨꯟꯁꯤꯕꯨ ꯃꯤꯠꯀꯨꯞ ꯅꯥꯍꯨꯝ ꯁꯤꯡꯅ ꯉꯥꯛ ꯁꯦꯜꯂꯤꯕ ꯃꯤꯁꯛꯅꯤ ꯍꯥꯏꯕꯁꯤꯅ
ꯀꯕꯤꯒꯤ ꯃꯤꯠꯌꯦꯡ ꯑꯣꯏꯔꯤ꯫ ꯇꯧꯕꯇꯕꯨ ꯃꯁꯤꯗꯤ ꯏꯊꯤꯛꯁꯀꯤ ꯃꯇꯧꯒꯨꯝ ꯏꯐꯣꯡ
ꯐꯣꯡꯅ ꯂꯝꯆꯠ ꯁꯥꯖꯠ ꯇꯝꯕꯤꯕ ꯕꯤꯁꯌ ꯅꯠꯇꯦ꯫ ꯃꯤꯑꯣꯏꯕꯒꯤ ꯅꯨꯡꯗ ꯐꯖꯕꯒꯤ
ꯒꯨꯟ ꯑꯃꯗꯤ ꯄꯨꯅ꯭ꯌꯒꯤ ꯃꯁꯦꯛ ꯃꯉꯥꯜ ꯍꯥꯞꯄꯅ ꯀꯕꯤꯒꯤ ꯊꯧꯗꯥꯡꯅꯤ꯫ ꯃꯥꯅꯕ
ꯕꯤꯒ꯭ꯌꯥꯟ ꯄꯨꯝꯅꯃꯛꯇꯒꯤ ꯁꯩꯔꯦꯡꯅ ꯑꯊꯣꯏꯕꯅꯤ꯫ ꯀꯕꯤ ꯑꯁꯤꯒꯤ ꯋꯥꯍꯩꯗ:
What were virtue, love, patriotism, friendship - what
were the scenery of this beautiful universe which we ex-
hibit; what were our consolation on this side of the grave
- and what were our inspirations beyond it if poetry did
not ascend to bring light and fire from those external re-
gions where the owl-winged faculty of calculation dare
not ꯅꯆꯅꯗ ꯀꯍꯃꯗ?

ꯃꯤꯑꯣꯏꯕꯒꯤ ꯁꯃꯥꯖꯁꯤꯗ ꯁꯩꯔꯦꯡ ꯍꯥꯏꯕꯁꯤ ꯂꯩꯔꯝꯗ꯭ꯔꯕꯗꯤ ꯀꯔꯤ ꯑꯣꯏ-
ꯔꯝꯒꯅꯤ? ꯄꯨꯛꯅꯤꯡꯗꯒꯤ ꯍꯧꯔꯛꯄ ꯁꯨꯔ, ꯅꯨꯡꯁꯤꯕ ꯑꯃꯗꯤ ꯈꯥꯡꯉꯝꯗꯕ ꯀꯌ
ꯥꯁꯤ ꯐꯣꯡꯗꯣꯛꯐꯝ ꯂꯩꯔꯝꯗ꯭ꯔꯕꯗꯤ ꯀꯔꯤ ꯑꯣꯏꯔꯝꯒꯅꯤ? ꯀꯕꯤ ꯁꯦꯂꯤꯅ ꯊꯣ-
ꯏꯗꯣꯛꯅ ꯋꯥꯖꯈꯤ꯫

ꯏꯪꯂꯤꯁ ꯂꯤꯇꯔꯦꯆꯔ
ꯃꯣꯏꯔꯥꯡꯊꯦꯝ ꯄ꯭ꯔꯤꯌꯕꯔꯇ