

GRAFIA VENEZIA

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1 Introducción

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1. Introduction

The objective of this manual is to describe the writing system pertaining to the Venet language. Venet – with all its dialectal variations – is a language that has been documented in a written form since the very beginning of neo-latin vernacular. Throughout the centuries the writing style has evolved, from the Middle Ages, to the Renaissance, up to contemporary text. Writing in Venetia is even documented prior to Latin, as the first Venetic inscriptions date as far back as the 6th Century b.C. when a different type of alphabet was used. The aim of this study is then to provide a guideline for contemporary writers, a writing system backed by historical literature, but that respect the current phonetic characteristics present in all Venetia.

Proposing a unified writing system does not mean attempting to homogenize the spoken language throughout Venet provinces. This is not an effort to make Venetian or Paduan – or some artificial mix – the official language over Veronese or Belumat. On the contrary. The Venet language is comprised of a myriad of dialectal variations, both in its vocabulary as well as in its grammatical structure, that must be safeguarded and highlighted with equal importance. Despite some local terms and grammar, Venet speakers can understand one another perfectly. This is due, as explained in later chapters, both to a common pre-Latin linguistic substratum as well as a the smoothing effect of Venetian throughout centuries of commercial and political influence. Because of this common linguistic history that dates back centuries – actually, even millenia – the Venet tongues have some common phonetic characteristics that command a specific graphical system. For example, the frequent alternating of *soft-s* and *sharp-s*, make the current Italian graphical system, which uses the letter S for both sounds, impractical for Venet. Historically, Venetians resolved this problem by assigning two letters – the S and the X – to this two distinct sounds. But again, even the classical Venetian system does not do justice to other phonetic peculiarities, such as the interdental sounds present in the foothills of the Dolomites.

Searching for a common graphical system clearly is in many

1. Introducción*

L'obietivo de sto manual el xe de descrivar la grafia da doparàr par la léngua veneta. El veneto – co tute le so variante dialetali – la xe na léngua documentà in forma scritta dal scominsio dei vernàcohi neo-latini. In te i sècoli la grafia la se ga evolùà, dal medio evo, al rinascimento, fin ai testi de ancò. Testi scriti i xe sta documentà in te la Venetia parfin prima del Latin, co iscrision venèdeghe del sesto secoto a.C. ke le doparava adiritura nantro tipo de alfabeto. El punto de sto studio el xe de far da guida pai scritori de ancò, prexentando na grafia coerente co la storia leteraria, ma ke la rispèta le carateristeghe fonèdeghe prexenti in tuta la Venetia.

Propòr na grafia ùgnoła no vol mia dir cercar de omogeneixàr la léngua parlà in te le provincie venete. Sto kive no'l xe mia on tentativo de far del venesian o del padoàn – o de on misiòto artificisàle – la léngua ufisàl sora el veronèxe o el belumat. Al contrario. La léngua veneta la xe composta da na miriade de variasion dialetali, sia de bocaulario ke de gramàtega, ke le ga tute da vegnèr salvavardà e rixaltà co importansa gualiva. A parte calke termine o forma gramadegal locale, i veneti i xe boni de capirse po'ito. Sta comprension comune la xe dovùà, come spiegà in te i capìtohi ke vien, sia da on sotostrato lengoistego pre-latin in comun, sia dal efeto sgoalivante ke ga buo par sècoli el venesian co la so influenza comersàle e po'itega. Par via de sta storia lengoistega in comun ke va drio de secolì – ansi, milèni – le parlade venete le ga dele carateristeghe fonèdeghe in comun ke le comanda na grafia spesifega. Par exenpio, el frecuente alternarse de la *s-sonora* e *s-sorda*, el rende l'odierna grafia taliana, ke la dòpara la létara S par tuti do sti sòni, inpraticabile pa'l veneto. Storicamente, i veneti i gavéa risolto sto problema doparando do létare – la S e la X – par sti do sòni distinti. Ma anca el sistema gràfego del venesian clàsego no'l rispeta propi tute le peculiarità fonèdeghe, tipo i sòni interdentali prexenti in te la pedemontana dolomitega.

Sernir na grafia comun xe ciaramente par tanti aspeti na decixión sogetiva. Dal rèsto, ghe xe grafie ke le se ga evolue in te i secolì anca perdendo corrispondense fonèdeghe tra el scritto e el

* Sto testo el xe sta scritto co la grafia proposta in te'l capìtoło 7, ma se pol canbiar.

ways a subjective process. Afterall, some graphical systems have evolved throughout the centuries and have lost most phonetic correspondence to the actual spoken word. This is the case with English, in which spelling becomes a memory exercise, and pronunciations may vary for the same spelling across anglophone countries. In this same category, Venet can also boast the classic Venetian writing style, that evolved naturally throughout the centuries, and that can claim an impressive bibliography of outstanding literature. A modern reader used to the Italian system, may not know the Venetian *CHI* is pronounced softly (hence *schia^uoni* is not “*skiavoni*” but “*ščavoni*”), or how exactly to pronounce the Venetian *ZZ*. But afterall, this could very well be surmounted with practice. Rediscover - after an interruption of over two-hundred years - the correspondence between classical spelling and pronunciation.

On the other hand, graphical systems do not need to be the product of a natural multi-generational process. Some have been invented point-blank by a single person. This is the case of the Cyrillic alphabet, or more recently the Kunrei system of writing Japanese using a Western alphabet. The advantage of such an “artificial” approach is that it can be used to achieve a phonetic correspondence of one single letter for each individual sound. Under such system there can be no doubt by a young reader in need to rediscover the language of his grandparents, how each word is to be pronounced. Moreover, a phonetic system has the additional benefit of preserving dialectal differences in pronunciation. For instance, if in the foothills of the Dolomites they pronounce “normalidhathion”, with a vanishing *L* and two separate types of interdentals, the original local tongue will more likely be preserved if written phonetically rather than using the classic Venetian “normalizazion” (or worse, the Italianized “normalisassion”) throughout Venetia and expect each speaker to pronounce it as it is customary in their town. A phonetic system is more likely to safeguard and treat with equal importance each local tongue. It has the additional benefit of following a more objective structure (and hence, it is less debatable), but also has the disadvantage that is some cases it distances itself from the Italian graphical system that Venets nowadays are most accustomed to.

parlà. Sto kive xe el caxo de 'l ingrese, indove el *spelling* el diventa on exercisio de memoria, e la pronunsa par na stesa parola la pol variar in te i paexi anglofoni. In te sta stesa categoria, anca el veneto el pol vantar la grafia *classica* ke la se ga evolua in te i secoi in maniera spontanea, e ke la ga na bibliografia letariana impresionante. O letor de ancó, maluxà ala grafia taliana, forse no'l sa ke el venesiàn *CHI* el ga da pronunsàrse cofà na c-dolse (prasiò *schia^uoni* no'l xe mia “*skiavoni*” ma “*ščavoni*”), o come ke se ga da pronunsàr el venesiàn *ZZ*. Ma dal rèsto se pol sormontar fàndo pratica, e discoverxàr da novo - dapò na interusiòn de doxènto ani - la corrispondensa fra la grafia clàsega e la pronunsa.

D'altro canto, na grafia no la ga mia par forza da esar el prodoto natural de on proceso multi-generasional. Dele grafie te xe stà inventà de paca seca da na persona ùgnola. Sto kive el xe el caxo del alfabeto cirilègo, o pì de resente del sistema Kunrei par scrivàr giaponexe doparando 'l alfabeto latin. El vantàxo de na grafia “artifisàl” el xe ke se pol conseguìr na corrispondensa fonèdega de on segno gràfego (na létara) par sòno. Co sto sistema se cava ogni dubio a on xòvene letor ke'l ga da discoverxàr la léngoa dei nòni, de come ke'l ga da pronunsàr ògni bocàulo. Inaxònta, na grafia fonèdega la ga el vantàxo de preservar te difàrense dialetài de pronunsa. Par exenpio, se in te la pedemontana dolomitega se dixe “normalidhathion,” co na *L* sbanpia e do tipi difàrenti de interdentài, la parlada originale la core manco riscio de nar persa se scita co sistema fonedego pitoesto de doparar el stìle clàsego “normalizazion” (o pèxo, l'italianixà “normalisassion”) par tuta la Venetia e spetàrse ke ogni parlante el pronunsa a seconda de la so parlada. Na grafia fonèdega la ga pì probabilità de salvavardar e tratar co inportansa guahva tute te parlade locaì. In pì el ga el vantàxo de starghe rente a na strutura ogetiva (e prasiò, manco dibatiti), ma anca el svantàxo ke in calke caxo de esar distante da la grafia taliana ke i veneti de ancó i ga supà su.

Dónca, in te'l spetro de posibìli grafie da adotàr, gavemo in te on canton la grafia clàsega, evolua in te la storia e co domeké doxènto ani de stàco da recuperar. In te staltro canton gavemo na grafia fonèdega, pì ogetiva e mèjo adata a preservar tute te

Therefore, in the spectrum of potential graphical systems, we find at one end classic Venetian, that evolved naturally throughout history and only has a two-hundred year gap to fill in order to recapture people's customary habit. On the other end of the spectrum, we have an objective phonetic system, more likely to preserve the peculiarities of an heterogeneous language, but not always in tune with the traditional style, especially the recent Italian one. The third option is found in the middle. A subjective task, a compromise based on the current Italian system, but adapted when unavoidable to the linguistic needs of Venet.

To present all these issues, this book is divided in two parts. The first part gives a brief historical outlook of how writing styles evolved in Venetia. The purpose of this first section is to underline that writing in Venet did not merely begin with this manual or with any recent legislation. It is an historical European language with a flourishing literature. Therefore, this first part will briefly touch several periods, including the ancient time in which Venetic first appeared in this land. The second part will tackle the more controversial topic of a writing style to be adopted. This manual will present the three options briefly introduced in this section: i) Grafia Veneta Classica, as Venetian was once written in the 18th Century; ii) Grafia Veneta Unitaria, based on current Italian rules, but adapted to Venet needs when unavoidable; iii) Grafia Veneta Riformata, a phonetic system based on the "one-letter one-sound" rule.

peculiarità de na léngua eterogenea, ma no senpre in sintonia co ła tradision, spece kela resente taliana. La tersa opzion ła se cata in medho. Na decizion sogetiva, on compromeso baxà su ła grafia taliana, ma adatà ala nesesità lengoistega veneta.

Par prexentar poſito tuti sti temi, sto libro el xe divixo in do parti. La prima parte ła espone on sunto stòrego de come ke ła grafia ła se ga evolù in te ła Venetia. El propòxito de sta parte xe de sotolinear ke ła produsion leteraria in veneto no ła ga mia scominsià co sto manual o co resenti legislasiòn. La xe na léngua europea stòrega co na leteratura fiorente. Dónca, sta prima parte ła trata de pì èpoke, anca i tenpi antiki co ke el venètego el xe conparso in sta tèra. La segunda parte ła se ónsa de tratar el tema controverso de ke grafia adotàr. Sto manual el prexenta tri opzion acenà in sta introdusiòn: i) Grafia Veneta Classica, baxà sul venesiàn del disdotéximo sècolo; ii) Grafia Veneta Unitaria, baxà su te regole taliane, ma adatà co ke xera inevitabile ale exigense venete ; iii) Grafia Veneta Riformata, on sistema fonètego baxà so ła règoła "on ségno, on sòno."

2. From Venetic to Latin to Venet

[A quick summary to highlight that writing in Venetia began with Venetics even before latin]

3. Early Middle Ages

[A summary about medieval texts to stress how before Goldoni and Venetian literature there were also writings in other parts of Venetia, with different styles using the k , the j , the y , and the ζ]

4. The Renaissance

[Venetian writing changes, becoming similar to Tuscan. Also the importance of Venetian for the roots of modern Italian]

5. Modern Writing

[From Pittarini in the 19th Century, to the dialectical poets of the 20th, to the explosion of written Venet with Internet]

2. Dal venèdego al latin al veneto

[On sunto de do paginete par far prexente ai tanti ke no 40 sa ke ghe xera iscrision venedeghe prima ke rivase el latin]

3. Medio evo: indovinel de Verona e Giacomìn da Verona

[On sunto dei testi medievali par far prexente ke prima de Goldoni e dela leteratura venesiana, se scrivea anca da staltre parti, co tanto de k , de j , de y , e de ζ]

4. Rinasimento: Bembo, Ruzante, Goldoni

[El stile venesian el cambia, visinandose al toscan. L'importansa del venesian anca par le raixe del talian]

5. Grafie moderne: dal periodo talian al Internet

[Da Pittarini in te'l dixinoveximo secolo, ai vari poeti “dialettali” del venteximo, a l'esploxion del veneto scritto su Internet]

PART TWO: GRAPHICAL SYSTEMS

This second part includes three chapters because three distinct graphical systems are introduced. Presenting more than one proposal is not a popular option since it would be ideal to adopt a unique graphical system once and for all. However, at the basis of the continuing debate over a normalized graphical system lay fundamentally different approaches that are all linguistically acceptable. The pragmatic approach is to divert as little as possible from the Italian graphical system, because Venets nowadays are used to this set of writing rules. The historical approach prefers to continue the literary tradition that has distinguished this language, even if requiring multiple dialectal pronunciation for single signs. The phonetic approach aims at respecting and highlighting each dialectal variation even if the same word may be written differently depending on the native speaker, or even if it departs from Italian or classical Venetian.

The following chapters present three graphical systems for each of these approaches. It is a second-best option than subjectively imposing one system, but it at least reduces the multitude of personal writings to three categories. The only graphical systems that have been categorically discarded are those that satisfy only one variant and are not suitable for other parts of Venetia.

PARTE SEGÒNDA: GRAFIE*

Sta segònda parte ła xe sudivixa in tri capitoli parké tri grafie distinte ła vien prexentà. Introdur pi de na proposta de grafia no ła xe mia l'opcion pi popołare parké saria ideale doparà on sistema grafego ùgnoło, e morta live. Pultròpo, ala baxe de sto continuo dibàito sora na normalixasion dela grafia ghe xe dele difarense fondamentàli ke ła pol tute ver na aprovasion lengoistega. El metodo pragmàtego saria de starghe rente el pi possibile ala grafia taliana, parké i veneti de ancó i xe bituà a sto sistema de regole. El metodo stòrego el da prefarenza a continuar ła tradision leteraria ke ga distinto sta léngua, anca se in sta maniera se ga da doparà na stesa létara (segno gràfego) par pi sfumature dialetali. El metodo fonètego el punta a rispetar e a rixaltar tute ła varianse dialetali anca se na stesa parola ła vien scritta in maniera difarente a seconda del parlante, o anca se ła se scosta dala grafia taliana o venesian clàsega.

In sti capitoli ke vien, tri grafie ła vien introdote par ognùn de sti metodi. La xe na opzion inferior a na inposision sogetiva de on sistema, ma almanco el redùxe na moltitudine de grafie personalixà a tri categorie. I sistemi grafisi ke i xe sta scartà i xe kéli ke i sodisfa na variante ma ke no i va ben par altre parti dela Venetia.

* Sto testo el xe sta scritto co ła grafia proposta in te'l capitulo 7, ma se pol canbiar.

6. Classical Venet Writing (GVC)

As seen in Part One, Venet writing styles have evolved throughout the centuries. What is considered classical writing style usually refers to the last century of the Venetian Republic, and in particular to the author Carlo Goldoni (1707-1793). Reintroducing the classical writing system brings about two types of criticism: a) it is not phonetic and has different spelling for the same word; and b) it usually pertains to Venetian and does not quite to justice to the peculiarities of other variants.

- The fact that it is not a phonetic system does not pose an insurmountable obstacle. After all, there are many written languages that are far from being phonetic, and are yet very successful (English being the prominent example). It would take an effort to document the spelling of Venet words as they were in classical literature and reapply it. Luckily the major part of this task has already been achieved in Gianfranco Folena's "Vocabolario del Veneziano di Carlo Goldoni."¹ In his book, Folena has accumulated an extensive list of Venetian vocabs as used in Goldoni's literature. From this work we can compare and discern a general graphical rule to be adopted.
- While Goldoni wrote in Venetian, he was not the only Venet author of his generation, since literary production was still thriving during the last century of the Republic. For instance, the 18th century produced not one, but two Venet versions of the Iliad. One was authored by Giacomo Casanova, but the other one was written by Francesco Boaretti, born in the Southern outskirts of Padua's province. Boaretti titled his work "Omero in Lombardia" and translated the Iliad in the Paduan variant but using essentially the same writing style used in most Venetian literature. This shows how the Venetian style employed by Goldoni was already successfully adapted for other Venet variants, but it also suggests how the same spelling can be adopted for different geographical pronunciations.

6. Grafia Veneta Classica (GVC)*

Come che se ga visto in te la prima parte, la grafia veneta la se ga evolua in te i secoli. Quel che se chiama grafia classica el xe un riferimento a l'ultimo secolo de la Serenissima, e in particolare a l'autor Carlo Goldoni (1707-1793). Reintrodur la grafia classica el comporta on paro de critiche : a) no la se mia fonetica e la ga uno *spelling* difarente par pì pronunzie; e b) de solito la va ben par el venesian ma no se cura dele peculiarità de staltre varianti.

- El fatto che no la xe mia na grafia fonetica no l'è un problema insuperabile. Dal resto, ghe xe tante lingue scritte che le xe gran lontan dala fonetica, e le ga anca on bon successo (l'Inglese el xe l'esempio predominante). A ghe voria un gran sforzo a documentar el *spelling* dele parole venete come che le apare in te la letteratura classica par riapplicarle. Par fortuna la maggior parte de sto lavoro el xe za sta fatto da Gianfranco Folena in te'l so "Vocabolario del Veneziano di Carlo Goldoni."¹ In te'l so libro, Folena el ga documentà na lista estesa de vocaboli veneziani doperà in te la letteratura del Goldoni. Dal so laoro sel pol paragonar e tor dele regole grafiche da adotar.
- Anca se Goldoni el ga scritto in venezian, no'l xera el solo autor veneto de la so generazione, dato che la produzion letteraria la xera ancora fiorente durante l'ultimo secolo de la Serenissima. Par esempio, el disdotesimo secolo el ga visto produr, non uno, ma do versioni venete de l'Iliade. Una la xe sta scritta da Giacomo Casanova, ma staltra la ga scritta Francesco Boaretti, nato ne la periferia meridionale de la provincia de Padoa. Boaretti chiamò el so laoro "Omero in Lombardia" e traduse l'Iliade in te la variante pavana ma doporando la stessa grafia de la letteratura veneziana. Questo el dimostra che la grafia veneziana la xera za doperà par altre varianti venete, ma el ne suggerisse anca che el stesso *spelling* el pol essar doperà par pronunzie de diverse provenienze geografiche.

* Sto testo el xe sta scritto co la grafia proposta in sto capitolo, ma se pol cambiar se ge xe erori.

When reading classical Venetian, unmistakably it should not be pronounced as reading Italian. In the preface to his book, Folena explains the graphical italianizations of the time. For instance, Goldoni corrects later editions of his work by doubling consonants when in earlier editions they were single according to Venetian pronunciation. He also changed the accented –o- with an –uo-, and so on. Nevertheless, the writing style of the time did not follow some rigorous principles, but regardless some general graphical rules that distinguish Classical Venetian are listed and explained below.

A. CA, CO, CU versus CE and CI

As with Italian the letter C followed by the vowels A, O and U (or for that matter, when followed by any consonant) is pronounced as a *k*. However, unlike Italian, when the letter C is followed by the vowels E and I, it is not pronounced as *č*. Instead it is pronounced as a sharp-s similar to English. For instance, the following are all pronounced with a sharp-s: *cervel* (brain), *cesto* (basket), *cernir* (choose), *ciel* (sky), *cigar* (to yell).

B. The Venetian CH

Since CE and CI are assigned to the sharp-s, classic Venetian used the digraph CH to represent both the sound *k* and *č*. As with Italian CHI and CHE are used for the sound *k*, most often followed by a consonant. So for instance the following words are pronounced with a *k*: *chi* (who), *chilo* (kilo), *chimico* (chemist), *chirurgo* (surgeon), *chissà* (who knows), *inrochio* (hoarse), *machina* (machine), *sacheto* (bag).

However, more often than not, the digraph CH, when followed by the vowel I, is used in Venetian for the sound *č*. There are plenty of examples where –*chi*- is to be read *č*: *canochia* (type of shrimp), *caichio* (small boat), *chiacola* (gossip), *chiacolar* (chatter), *chiamar* (call), *chiapar* (take), *chiarirse* (clear), *chiave* (key), *chichera* (cup), *chiesa* (church), *chiodo*

Co che se leze el venezian classico, no se ga mia da pronunziarlo cofà l’Italian. In te la premessa al so libro, Folena el spiega la italianization grafica del tempo. Par esempio, Goldoni el ga corretto dele edizioni pì recenti del so laoro zontando consonanti dopie dove che in edizioni precedenti no le ghe xera, come dal resto no le ghe xe in te la pronunzia veneziana. El ga anca cambià la vocale tonica –o- co on dittongo –uo-, e via corendo. Anca se, la grafia del tempo no la stava drio a dele regole rigorose, ma se pol comunque dedur dele regole grafiche del venezian classico che le xe spiegà qua soto.

A. CA, CO, CU contro CE e CI

Come con l’italian, la lettera C seguia da le vocali A, O e U (o par quello anca qualesesipia consonante) la vien pronunzià cofà na *k*. Però, al contrario de l’italian, co che la lettera C la xe seguia da la vocale E e I no la xe mia pronunzià cofà na *č*. Invece, la xe pronunzià cofà na s-sorda simile a la regola inglese. Par esempio, le seguenti le xe tute pronunzià co na s-sorda: *cervel* (brain), *cesto* (basket), *cernir* (choose), *ciel* (sky), *cigar* (to yell).

B. El CH venezian

Sicome che CE e CI i vien pronunzià co la s-sorda, el venezian classico el doparava el diagrafo CH par rapresentar sia el sono *k* che el sono *č*. Come co l’italian CHI e CHE i vegneva doparà pa’l sono del *k*, ma solo se seguito da na consonante. Par esempio le seguenti parole le xe pronunzià co el *k*: *chi* (who), *chilo* (kilo), *chimico* (chemist), *chirurgo* (surgeon), *chissà* (who knows), *inrochio* (hoarse), *machina* (machine), *sacheto* (bag).

Però, pì spesso che no, el diagrafo CH, co che vegneva seguito da la vocale I, allora el vegneva doparà in venezian par sono del *č*. Ghe xe tanti esempi dove –*chi*- se ga da lezar *č*: *canochia* (type of shrimp), *caichio* (small boat), *chiacola* (gossip), *chiacolar* (chatter), *chiamar* (call), *chiapar* (take), *chiarirse* (clear), *chiave* (key), *chichera* (cup), *chiesa* (church),

(nail), *chiocolata* (chocolate), *machia* (spot), *marchiar* (march), *ochio* (eye), *parechiar* (prepare), *peochio* (flea), *potachio* (blotch), *rechia* (ear), *spechio* (mirror).

Therefore, combining the rule of the sharp-s C and the CH pronounced as *č*, you might have words spelled just like Italian (with the same meaning), but pronounced in an entirely different manner. This is the case of *cerchio* (circle), pronounced as “*serčo*.”

C. The Venetian SCH

As a consequence of the use of the digraph CH, SCH can be read either as *sk* or as *s-č*. This latter pronunciation is typical Venet and quite common. Here are some examples of SCHI followed by a vowel being pronounced *s-č*: *maschio* (male), *rischiar* (risk), *schiafizar* (slap), *schiantina* (a little), *schiao* (slave), *schiavon* (slavonian), *schieto* (blunt), *schio* (gun).

On the other hand *schena* (back) and *schito* (bird drop) are pronounced like *sk*, because either SCH is followed by an E or by an I plus a consonant.

D. The S and the double SS

Although Venetian like other Venet variants does not pronounce double consonants, the double SS is used to distinguish the intervocalic sharp-s (as *s* in *sand*) from the soft-s (as *s* in *desert*). The classic examples of the use of the soft-s S and the sharp-s SS are: *baso* (kiss) and *basso* (short), *biso* (pea) and *bisso* (snake), *casa* (house) and *cassa* (case). A type of exception with a single intervocalic sharp-s: *asagiar* (taste).

When following a consonant, the letter S always takes the value of a sharp-s. For instance, *insolenza* (insolence), but more often than not (as discussed below), the letter Z takes the post-consonantic value of a sharp-s. When preceding a consonant, the letter S can be either a sharp-s or a soft-s, depending on the consonant. Sharp with C, F, K, P, and T; and soft with B, D, G, L, M, N, R and V. At the beginning of a word, the S is always sharp.

chiodo (nail), *chiocolata* (chocolate), *machia* (spot), *marchiar* (march), *ochio* (eye), *parechiar* (prepare), *peochio* (flea), *potachio* (blotch), *rechia* (ear), *spechio* (mirror).

Perciò, combinando la regola de la s-sorda C e del CH pronunzià cofà el *č*, se pol gaver dele parole scrite cofà l’italian (co el stesso medesimo signifcà), ma pronunzià in te na maniera completamente differente. Questo xe el caso de *cerchio* (circle), pronunzià “*serčo*.”

C. El SCH venezian

De conseguenza de l’uso del diagrafo CH, SCH el pol essar leto o *sk* o *s-č*. Sta ultima pronunzia la xe tipicamente veneta. Eco dei esempi dove SCHI seguito da na vocale el vien pronunzià *s-č*: *maschio* (male), *rischiar* (risk), *schiafizar* (slap), *schiantina* (a little), *schiao* (slave), *schiavon* (slavonian), *schieto* (blunt), *schio* (gun).

D’altro canto *schena* (back) e *schito* (bird drop) i xe pronunzià col *k*, parchè o el SCH el xe seguito da E o da I pi na consonante.

D. La S e la dopia SS

Anca se el venezian come staltre varianti venete no pronunzia mia le consonanti dopie, la dopia SS la vien doparà par distinguere la s-sorda intervocalica (quella de *s* in inglese *sand*) e quella s-sonora (cofà *s* in inglese *desert*). El classico esempio de l’uso de la s-sonora S e de la s-sorda SS i xe: *baso* (kiss) e *basso* (short), *biso* (pea) e *bisso* (snake), *casa* (house) e *cassa* (case). Na eccezion co na s-sorda singola e intervocalica xe: *asagiar* (taste).

Seguendo na consonante, la lettera S la tol sempre el valor de s-sorda. Par esempio, *insolenza* (insolence), ma pi spesso che no (come discusso zo), la lettera Z la tole anca ela on voler de s-sorda in posizion post-consonantico. In posizion pre-consonantico, la lettera S la pol tor on valor de s-sorda o s-sonora, a seconda de la consonante. Sorda co C, F, K, P, e T; and sonora co B, D, G, L, M, N, R e V. Al principio de na parola la S la xe sempre sorda.

E. The Venetian Z

When glancing at classic Venetian literature, a reader used to the Italian writing system can seriously misinterpret the pronunciation of certain words, like cerchio and schiavon. But perhaps the greatest source of confusion for a student used to Italian writing, is the use of the Venetian Z. In classic literature it is probably the most common consonant, and not surprisingly it takes different phonetic values. When listening to contemporary Venetians, it becomes clear that their language is completely absent of soft-z (as *dz* in *Godzilla*) or sharp-z (as *tz* in *Ritz*), so it is unlikely Goldoni pronounced the Z as used in modern Italian. The most plausible explanation is that Venetians pronounced the Z as soft-s and/or sharp-s. This would make classic literature readable as it is pronounced in today's Venetian or central Venet.

However, it cannot be excluded that the use of the Z was assigned to interdental pronunciation that was once typical Venet, but that now is found only in rural tongues. This uncertainty actually becomes useful for a writing system that incorporates variants with differing pronunciation. The letter Z, so frequent in classic literature, can be read with interdental value by a native from Treviso's hillside, and the written text actually matches the correct use of interdentals. Therefore, the letter Z can be interpreted as having different phonetic values, depending on the reader. In this way, Venets speaking with or without interdentals would write in the same manner.

a) *The intervocalic Z and ZZ*

As a rule of thumb, the double ZZ used between vowels can generally be interpreted as a sharp-s (as *s* in *sand*), a sharp interdental (as *th* in *thin*) or a sharp-z (as *tz* in *ritz*) for those peripheral variants that actually have this pronunciation. This is the case of: *abbrazzo* (hug), *alegrezza* (happiness), *altezza* (height), *anemalazzo* (beast), *aprezzar* (appreciate), *bozza* (draft), *caenazzo* (chain), *carozza* (wagon), *drezzar* (straighten), *fiozzo* (boy), *impizzar* (lighten). Notice how the double ZZ is used where the

E. La Z veneziana

Vardando la letteratura veneziana classica, un lettore abituà a la grafia italiana el pol veramente fraintender la pronunzia de tante parole tipo cerchio e schiavon. Ma forse la maggior fonte de incomprezion par on studente abituà a la grafia italiana, xe l'uxo de la Z veneziana. In te la letteratura classica la xe probabilmente la consonante pi doperà, e senza sorprese la tole valori fonetici difarenti. Scoltando i veneziani de ancuò se se acorze suito che la so lengua la xe completamente priva de z-sonore (cofà *dz* in *Godzilla*) o z-sorde (cofà *tz* in *Ritz*), e xe poco probabile che Goldoni pronunciava la Z come un italian moderno. La spiegazion pi probabile la xe che i veneziani i pronunziava la Z come na s-sonora o na s-sorda. Questo el faria de la letteratura classica lezibile co na pronunzia de on venezian o de on pavan de ancuò.

Però no pol esser escluso che l'uso de la Z el xera doparà par le pronunzie interdentali che na volta le xera tipiche del veneto, ma che adesso le se cata solo che in te le parlade rustiche. Sta incertezza so la pronunzia de la Z la xe anca utile par na grafia che la vol incorporar varianti co pronunzie difarenti. La letara Z, tanto frequente in te la letteratura classica, la pol vegner letta co valor interdental da uno de la pedemontana trevisana, e el testo scritto el rispechia sempre l'uso coreto de l'interdentali. Perciò, la letara Z la pol vegner interpretà cofà na letara co valori fonetici diversi, a seconda del letore. In sta maniera, i veneti che i parla con o senza interdentali i pol scrivari in te la stesa maniera.

a) *Le Z e ZZ intervocaliche*

A ochio, la dopia ZZ doperà in mezo ale vocali in genere la pol esser interpretà cofà na s-sorda (la *s* de l'inglese *sand*), na interdental sorda (el *th* de l'inglese *thin*) o na z-sorda (el *tz* de *ritz*) par quele varianti periferiche che ga sta pronunzia. Questo xe el caso de *abbrazzo* (hug), *alegrezza* (happiness), *altezza* (height), *anemalazzo* (beast), *aprezzar* (appreciate), *bozza* (draft), *caenazzo* (chain), *carozza* (wagon), *drezzar* (straighten), *fiozzo*

pronunciation can be either a sharp-s or a sharp interdental. Therefore *palazzo* (palace) would be the correct spelling, and not ~~palasse~~. More to the point, Goldoni writes *massizzo* (boulder), choosing a double SS where unmistakably it is pronounced with a sharp-s, and using a double ZZ where nowadays we can interpret with either a sharp-s or a sharp interdental.

On the other hand, the single Z between vowels can be interpreted as either a soft-s (as *s* in *desert*), a soft interdental (as *th* in *then*) or as a soft-z (as *dz* in *Godzilla*) for those peripheral variants that actually use this pronunciation. This is the case of: *alozar* (to lodge), *ancuzene* (anvil), *dezun* (fasting), *lenguazo* (language), *lezer* (read), *magazen* (storage), *mezo* (half), *pezo* (worse).

Not surprisingly, there are exceptions to both cases. Goldoni also writes *alozzo*, *mezzo*, *pezzo*, but more often than not, these same words were written with a single Z. On the other hand, there are several examples of a single intervocalic Z with a sharp-s (or sharp interdental) value: *agitazion* (agitation), *ambizion* (ambition), *amizizia* (friendship), *amonizion* (admonition), *azion* (action), *impazienza* (impatience), *direzion* (direction). Notice however, that this is the case when the intervocalic Z is followed by the vowel I, so even this exception follows a particular rule.

b) Z at the beginning of a word

Words that begin with a Z are all pronounced with either a soft-s, a soft interdental or a soft-z depending on the variant of the reader. Some examples are: *zaleto* (Venetian cookie), *zardin* (garden), *zentil* (gentle), *zogo* (game), *zo* (down), *zonta* (add). Classic Venetian also used the letter X for the soft-s sound, particularly with the very frequent *xe* (is).

c) Z after a consonant

While it is somewhat possible to determine the phonetic value of the letter Z in all other positions, the only way to know the correct pronunciation when Z follow a consonant is by experience or affinity to Italian. In certain cases it is pronounced as a soft-s (or soft interdental): *acorzerse* (notice), *anzolo* (angel),

(boy), *impizzar* (lighten). Da notar che la dopia ZZ la xe usà dove la pronunzia la pol esser sia s-sorda o interdendale sorda. Perciò *palazzo* (palace) el xe scrito giusto, ma no ~~palasse~~. O par far pi chiaro, Goldoni el scriveva *massizzo* (boulder), sernendo na dopia SS dove che senza dubio ghe andava na pronunzia de na s-sorda, e doporando na dopia ZZ dove che ancuò la pol esser interpreta sia come na s-sorda che na interdendale sorda.

Invece, la Z singola doperà in mezo a vocali la pol esser interpreta o come na s-sonora (la *s* de l'inglese *desert*), na interdendale sonora (come *th* de l'inglese *then*) o come na z-sonora (la *dz* de *Godzilla*) par quele varianti periferiche che la pronunzia. Sto qua xe el caso de *alozar* (to lodge), *ancuzene* (anvil), *dezun* (fasting), *lenguazo* (language), *lezer* (read), *magazen* (storage), *mezo* (half), *pezo* (worse).

Logicamente, ghe xe ecezioni par tuti e do i casi. Goldoni el ga anca scrito *alozzo*, *mezzo*, *pezzo*, ma pi spesso che no, ste stesse parole le vien scrite co na Z singola. Invece, ghe xe tanti esempi de l'uso de na singola Z intervocalica co valore de s-sorda (interdendale sorda): *agitazion* (agitation), *ambizion* (ambition), *amizizia* (friendship), *amonizion* (admonition), *azion* (action), *impazienza* (impatience), *direzion* (direction). Da notar però che in tuti questi casi la Z intervocalica la xe seguita dala vocale I, perciò anca in sta ecezion ghe xe na regola.

b) Z al principio de na parola

Le parole che scomincia co na Z le vien tute pronunzià o co na s-sonora, co na interdendale sonora o co na z-sonora a seconda de la variante del letore. Dei esempi i xe: *zaleto* (Venetian cookie), *zardin* (garden), *zentil* (gentle), *zogo* (game), *zo* (down), *zonta* (add). El venezian classico el dopara anca la letara X par el sono de na s-sonora, in particolare par *xe* (is).

c) Z dopo na consonante

Anca se xe possibile determinar el valor fonetico de la Z in tute staltre posizioni, l'unica maniera par saver la pronunzia coreta de la Z co che la segue na consonante xe par esperienza o per afinità a l'italian. In certi casi se pronunzia co na s-sonora (o

arrento (silver), *inzegnarse* (use one's wits). In other cases it is pronounced as a sharp-s (or sharp interdental): *alzar* (raise), *avanzar* (advance), *impazienza* (impatience), *conzar* (dress).

F. The letter Q

Following tradition and the etymology of certain words, classic Venetian uses the letter Q: *aqua* (water), *aquistar* (purchase), *qualo* (which one), *question* (issue) *quietar* (quiet, calm down), *squasi* (almost), *squela* (bowl). Unmistakably, Q is pronounced as a *k*, but the vowel U that must follow the use of Q, is not pronounced the same in all variants. Sometimes is pronounced as an O and sometimes it is not pronounced at all.

In conclusion, the Classic Venet Writing derived by classical literature has some advantages and disadvantages. On one hand, it presents some rules that are quite different from the Italian system that most Venet readers are accustomed to. CE, CHIA, and Z have an entirely different pronunciation, and this may confuse children learning both Italian and reading classical Venetian text.

On the other hand, the free use of the letter Z does offer an alternative approach to the heterogeneous pronunciations of the same words by speakers of differing Venet variants. The next two writing systems, discussed in the next sections, assign different spelling for the same word depending on the pronunciation. In Classic Venet Writing a word can be spelled the same way, and the Z interpreted differently by the reader. This solution may be desirable to supporters of a recent writing system that proposes the use of new digraphs that incorporate multiple pronunciations: SZ for the sharp-s, sharp interdental and sharp-z; and XZ for the soft-s, soft interdental and soft-z.² Classic Venet Writing essentially already uses Z and double ZZ with the same purpose, without the need of new digraphs.

interdentale sonora): *acorserse* (notice), *anzolo* (angel), *arrento* (silver), *inzegnarse* (use one's wits). In altri casi la se pronunzia co na s-sorda (o interdendale sorda): *alzar* (raise), *avanzar* (advance), *impazienza* (impatience), *conzar* (dress).

F. La letera Q

Standoghe drio a l'etimologia de certe parole, el venezian classico el dopera la letera Q: *aqua* (water), *aquistar* (purchase), *qualo* (which one), *question* (issue) *quietar* (quiet, calm down), *squasi* (almost), *squela* (bowl). Senza dubio, la Q la xe pronunzià cofà na *k*, ma la vocale U che ga sempre da starghe drio a la Q, no la xe mia sempre pronunzià in tute le varianti. Dale volte la vien pronunzià cofà na O e dale olte no la vien pronunzià afàto.

In conclusion, la Grafia Veneta Classica che la deriva dala letteratura classica la ga dei vantaggi e dei svantagi. Da na parte, la presenta dele regole che le xe tanto difarenti da l'italian e che i letori veneti no i xe pi abituà. CE, CHIA, e Z i ga dele pronunzie completamente difarenti, e le podaria confonder i putei che ga da imparar sia l'italian che lezer la letteratura veneziana classica.

Da staltra parte, l'uso libero de la Z ne ofe na alternativa par la pronunzia eterogenea de na stesa parola da parte de parlanti de varianze venete difarenti. Le do grafie discuse dopo le opta par scriviar difarentemente na stesa parola a seconda de la pronunzia del parlante. Co la Grafia Veneta Classica na parola la pol vegner scritta in te na stesa maniera e la Z la pol esser interpreta diversamente a seconda del letore. Sta soluzion la pol esser preferia ai sostenitori de grafie recenti che le propone l'uso de diagrafi novi par incorporar pronunzie multiple: SZ par la s-sorda, interdendale sorda e z-sorda; e XZ par la s-sonora, interdendale sonora e z-sonora.² La Grafia Veneta Classica, in sunto la ga za sto conzeto doporando la Z e la dopia ZZ in te la stessa maniera, senza bisogno de adotar novi diagrafi.

7. Unified Venet Writing (GVU)

“Grafia Veneta Unitaria (Unified Venet Writing)” is the title of the 1995 manual published by the Venet regional government.³ The criteria adopted by the scientific commission who authored this book recommended a writing system that: a) remained as close as possible to the Italian one; b) respected the pronunciation of all Venet tongues, even of minor range; and c) preferred to be faithful to actual pronunciations, even if abandoning etymological issues. This effort succeeded in presenting a writing system that was coherent for all Venet dialects, so that there would be no confusion on how to write out specific pronunciations. This was an apparent improvement to the classical style – often criticized for being adequate only for Venetian – or other recent styles acceptable only for specific dialects. Instead, the main criticism that the 1995 manual drew was that for several pronunciations it left open multiple writing options, some of which too technical and distant from Western keyboards.

This section presents an improvement from the 1995 proposal. It follows the same criteria of capturing all pronunciations and of remaining close to the Italian system (to which most Venets are accustomed to), but it narrows down the written representation of each pronunciation to a single option. Clearly, this selection often entails a subjective decision, and in such cases a writing system that harmonized dialectal variants was preferred to one abiding to strict etymological spelling. Below are the main rules that characterize the Unified Venet Writing (GVU).

A. There are no double consonants

Anyone familiar with spoken Venet will quickly notice that this language is characterized by the lack of double consonants. For the most part this is a straightforward adaptation from Italian, except for the fact that in certain cases Italian adopts

7. Grafia Veneta Unitaria*

“Grafia Veneta Unitaria” el xe el titolo del manual piovegà in te'l 1995 dala giunta regionale veneta.³ El criterio doparà dala comisión sientifega ke la ga scritto kel manual el xera de propor na grafia ke: a) la stase rente el pì possibile ala grafia taliana; b) la rispetase le pronunse de tute le parlade venete, anca se de scarsa difuxión; e c) la preferisa starghe rente ala pronunsa, pitòsto ke ala natura etimologica del termine. Co sto laoro i xe sta boni de prexentar na grafia coerente par tuti i dialeti veneti, cusi ke no ge fuse nisuna confuxión so come ke se gavea da scrivàr dele pronunse. Sto kive el xe sta on meioramento dala grafia clàsega - critegà par èsar bona pa'l venesiàn e basta - o da staltre grafie bone par dei dialeti, ma no par tute le varianse venete. Invese, la critega prinsipal de sto manual del 1995, xe sta ke par diversi fonemi el ga lasà vèrto na multitudine de opzion gràfeghe, sèrte masa tènike e distanti dale tastiere osidentàli.

Sta sesión la prexenta on meioramento rispetto ala proposta del 1995. El ghe sta drio ai stesi criteri de ciapar rento tute le pronunse, stàndoghe rente el pì possibile ala grafia taliana (ke i veneti i se ga bituà), ma el strénxe a na opzion gràfega par ogni sòno. Xe ciaro ke far sta sesión la conporta na decixion sogetiva, e in sto caxo na grafia ke la armonixa le varianti xe sta preferia a na grafia ke la stava rente a etimologia o altro. Soto kive ghe xe le règołe prinsipali de la nova Grafia Veneta Unitaria.

A. No ghe xe mia le consonanti dopie

Ki ke ga famejarità col veneto parlà el se incorxe sùito ke sta lèngoa la xe caraterixà da na mancansa de consonanti dopie. Par la major parte se trata de 'n adattamento pitosto diretto dal talian, a ecesión del fato ke el talian el dòpara la SS par rimarcàr la pronunsa dela s-sorda (cofà *s* in ingrexe *sand*) invese de na s-sonora (cofà *s* in ingrexe *desert*). In veneto la règoła de gninte dopie consonanti el vién mantenuo anca par la létara S, e la

* Sto testo el xe sta scritto doparando la grafia proposta in sto capitulo, ma se pol canbiar a seconda dele revixioni.

SS to stress the pronunciation of a sharp-s (as in *gand*) instead of a soft one (as in *desert*). In Venet the rule of no double consonants is maintained also for the letter *S*, and the distinction between a sharp and soft-s is discussed below.

B. The letter S and the letter X

Italian uses a single letter (*S*) to pronounce two different sounds: the sharp-s (as *s* in English *gand*) and the soft-s (as *s* in English *desert*). In Venet, the alternating of these two sounds happens so often that two distinguishable letters are required. The reason why Venet, unlike Italian, needs to distinguish these two sounds is discussed below. But first, the choice of letter for representing the soft-s must be explained.

i) *Choosing X over Z for the soft-s*

As seen in Part One, historically the distinction was made between *S* for the sharp-s, and *X* or *Z* for the soft-s. In fact, in classical writing (as well as in a more recent writing system pertaining only to the Paduan dialect) *Z* appears to be the preferred choice. However, this creates two problems. First, it creates confusion when applied to other dialects where *Z* takes the phonetic value of a soft-z (as in *dz* in *Godzilla* or the Italian *zanzara*). Second, as this writing system is based on the Italian one, it would misdirect Venet readers who are accustomed to reading the letter *Z* as a soft-z. Therefore, the letter *X* is chosen to represent the soft-s as the alternative historical letter for this sound.

ii) *distinguishing the soft-s (X) and the sharp-s (S)*

Unlike Italian, Venet has a much greater frequency of soft-s and sharp-s. To highlight this feature the tables below show a comparison between Italian and Venet words of same etymology:

distinsion tra na s-sorda e na s-sonora ła vien tratà soto.

B. La létara S e ła létara X

El talian el dòpara na létara ùgnoła (*S*) par pronunsià do sòni difarenti: ła s-sorda e ła s-sonora. Col veneto, 'l alternar de sti do sòni el capita talmente spèso ke se ga par forsa da doparà do létare distinte. El motivo parké el veneto, al contrario del talian, el ga bixogno de distinguer tra sti do soni el vien spiegà soto. Ma prima, se ga da giustifegàr ła sielta de ke létara doparà par ła s-sonora.

i) *Sernir ła X sora ła Z par ła s-sonora*

Come visto in te ła prima parte, storicamente se distingueva fra ła *S* par ła s-sorda, e ła *X* o ła *Z* par ła s-sonora. Infati, in te ła letteratura clàsega (e anca in grafie pì resenti bone domeké par el diałètò padoàn), ła *Z* pararia ésar ła létara preferia. Però, el crea on paro de problèmi. Primo, el crea confuxión co ke se aplica a altri diałèti indove ła *Z* ła vien doparà col valor fonèdegò de na z-sonora (cofà *dz* in ingrese *Godzilla* o ła *z* del talian *zanzara*). Secondo, sicome sta grafia ła se baxa so na visinansa col talian, el confondaria on letore veneto ke xe bituà a lèxar ła létara *Z* cofà na z-sonora. Prasiò, ła létara *X* ła vién sernia par raprexentàr na s-sonora, dato ke ła xe anca na alternativa stòrega par sto sòno.

ii) *Distinsion fra s-sonora (X) e s-sorda (S)*

Al contrario del talian, el veneto el ga na frecoensa tanto pi granda de s-sonore e s-sorde. Par rixaltar sto particolare, łe tavèłe soto łe mostra on paragon fra talian e veneto par parole co ła stesa etimologia:

Table 1: soft-s

	<u>Italian</u>	<u>Venet</u>	<u>Translation</u>
s	→ x	pòxa	pose
c	→ x	pàxe	peace
gi,ge	→ x	pèxo	worse
zz	→ x	mèxo	half
z	→ x	xèro	zero

Table 2: sharp-s

	<u>Italian</u>	<u>Venet</u>	<u>Translation</u>
ss	→ s	pàso	step
c	→ s	piasér	please
zz	→ s	póso	water well
z	→ s	posión	potion
sci, sce	→ s	pése	fish

Nota: For the above examples there are also different pronunciation of the same word depending on the dialect, but here we focus on the variant that uses a soft-s or sharp-s.

The point is that spoken Venet has a much higher concentration of soft-s and sharp-s, because it tends to pronounce this way a broader set of words. Not distinguishing these two sounds with two distinct letters may create comprehension problems when reading Venet. Four cases are discussed: the S at the beginning of a word, the S in the middle of two vowels, the S after a consonant, and the S before a consonant.

- a) the S and X at the beginning of a word

Here are some examples: ‘sa (what) and xa (already); *salin* (sharpening steel) and *xalìn* (yellowish); *se* (if) and *xe* (is); *so* (am, his) and *xo* (down); *sixòta*^{VI} (sickle) and *xixòta* (ziziphus berry^{PD}, slap^{VI}); *sugàr* (dry up) and *xugàr* (play); *salixàr* (pave) and *xalixàr*^{VE} (to color yellow); *salùme* (cold cut, salami) and *xalùme* (yellowish); *sani*^{TV} (see you later) and *Xani* (John); *setàr* (saddle) and *xetàr* (freeze); *séca* (dry) and *xéca* (tick); *sénare* (ash) and *xénare* (type, genre); *sénte* (he hears) and *xénte* (people); *sèso* (sex) and *xénte* (people); *sòga* (thick rope) and *xóga* (play).

Then there are even more striking examples of why, even

Tavèla 1: s-sonora

	<u>Talian</u>	<u>Veneto</u>	<u>Ingrexe</u>
s	→ x	pòxa	pose
c	→ x	pàxe	peace
gi,ge	→ x	pèxo	worse
zz	→ x	mèxo	half
z	→ x	xèro	zero

Tavèla 2: s-sorda

	<u>Talian</u>	<u>Veneto</u>	<u>Ingrexe</u>
ss	→ s	pàso	step
c	→ s	piasér	please
zz	→ s	póso	water well
z	→ s	posión	potion
sci, sce	→ s	pése	fish

Nota: par sti exenpi de sora ghe xe anca altre pronunse a seconda del dialeto, ma kive analixemo le varianti ke dòpara la s-sorda e la s-sonora.

El ponto xe ke el veneto parlà el ga na concentrasiòn tanto pi elevà de s-sorde e s-sonore, parké le xe pronunsià in sta maniera tante pi parole. Se no se distingue tra sti do soni co do létare distinte, se crea problemi de comprension co ke se lèxe. Coatro caxi i vien discusi: la S al scominsio de na paròla, la S intervocàlega, la S post-consonàntega, e la S pre-consonàntega.

- a) la S e la X al scominsio de na paròla

Sti cuà i xe dei exenpi: ‘sa (what) e xa (already); *salin* (sharpening steel) e *xalìn* (yellowish); *se* (if) e *xe* (is); *so* (am, his) e *xo* (down); *sixòta*^{VI} (sickle) e *xixòta* (ziziphus berry^{PD}, slap^{VI}); *sugàr* (dry up) e *xugàr* (play); *salixàr* (pave) e *xalixàr*^{VE} (to color yellow); *salùme* (cold cut, salami) e *xalùme* (yellowish); *sani*^{TV} (see you later) e *Xani* (John); selàr (saddle) e *xelàr* (freeze); *séca* (dry) e *xéca* (tick); *sénare* (ash) e *xénare* (type, genre); *sénte* (he hears) e *xénte* (people); *sèso* (sex) e *xéso* (chalk, plaster); *sóga* (thick rope) e *xóga* (play).

Dopo ghe xe exenpi ncora pi evidenti de parké, rento na stesa variante, la létara Z no la pol vegnér doparà 'fà na s-sonora,

within a variant, the letter Z cannot be used for the soft-s but only for the soft-z: *sara* (close), *xara* (pitcher) and *Zara* (Zadar); or *sêlo* (I saddle), *xêlo* (freeze) and *zêlo* (zeal).

Clearly the necessity of using two distinct letters for the soft-s and the sharp-s is not based only on the above examples. It is mostly based on the need of young readers to understand the correct pronunciation of a language that has not been regularly read for generations. Think of a simple example of school children waiting for recess to go out and play after a rainstorm. They might send each other this type of note:

Without X: “No so se so se ga sa sugà su, ‘sa se ke se suga?’”

With X: “No so se xó se ga xà sugà su, ‘sa xe ke se xuga?’”

Translation: “I don’t know if downstairs is dried up already, what are we going to play?”

b) the S and X in between vowels

There is an abundance of examples: *basàr* (lower) and *baxàr* (kiss); *brasàte* (armband) and *braxàte* (embers bed); *caxa* (home) and *casa* (case); *incaxàrse* (get married) and *incasàrse* (get upset); *rasa* (race) and *raxa* (resin, or sting-ray); *rasàda* (scraping) and *raxàda* (shaving); *rusàr* (rash) and *ruxàr* (prowl); *sasàr* (to cobble or to throw rocks) and *saxàr* (to taste); *sbrasàr* (refuse) and *sbraxàr* (move embers); *brasolàda* (hugging) and *braxolàda* (grilled steaks); *sfasàr* (unravel) and *sfaxàr* (frame); *asè* (much, a lot) and *axé^{TN,VR}* (vinegar); *dàxio* (slowly) and *dàsio* (tariff); *rasión* (rationing) and *raxión^{VE}* (reason); *baso* (short) and *baxo* (kiss); *fasolèto* (small bean) and *fasolèto* (napkin, hankerchief); *maso* (bunch) and *maxo* (logcabin or May); *raso* (rocket) and *raxo* (ray); *lese* (boiled) and *lexe* (law); *mesa* (Mass) and *mexa* (half); *pesà* (mottled, speckled) and *pexà* (weighed); *vésa* (puffball mushroom) and *véxa* (vat); *desotà* (untied, loose) and *dexotà* (desolated); *grésa^{PD}* (vegetation on water) and *gréxa* (raw); *mésa* (messenger) and *mèxo* (half); *pésa* (fir tree) and *péxo* (weight); *inbisàr* (to upset) and *péxo* (worse); *bisàr* (double) and *bixàr* (earth up); *isàr* (hoist) and *ixàr* (to make turbid); *biso* (snake) and *bixo* (pea); *isàr* (hoist) and *ixàr* (to sled^{VI} or enrage^{TV}); *pisotàr* (drip,

ma soło 'fa na z-sonora: *sara* (close), *xara* (pitcher) e *Zara* (Zadar); o *sêlo* (I saddle), *xêlo* (freeze) e *zêlo* (zeal).

Xe ciaro ke ghe xe na nesèsità de doparàr do létare distinte par ła s-sonora e ła s-sorda no se baxa soło soi exenpi riportà sora. Xe baxà sora de tuto neła nesèsità de on xóvene letóre de capir ła pronunsia corèta de na léngua ke no ła xe sta scrita regolarmente par generasióni. Pensè a 'n exenpio senplise de bòce a scóla ke i speta ła ríceasió par nar fora a xugàr dopo na pióva. I podaria mandarse on mesagéto cusì:

Sensa ła X: “No so se so se ga sa sugà su, ‘sa se ke se suga?’”

Co ła X: “No so se xó se ga xà sugà su, ‘sa xe ke se xuga?’”

Tradusion: “I don’t know if downstairs is dried up already, what are we going to play?”

b) ła S e ła X intervocàteghe

A ghe xe na sósega de exenpi: *basàr* (lower) e *baxàr* (kiss); *brasàte* (armband) e *braxàte* (embers bed); *caxa* (home) e *casa* (case); *incaxàrse* (get married) e *incasàrse* (get upset); *rasa* (race) e *raxa* (resin, or sting-ray); *rasàda* (scraping) e *raxàda* (shaving); *rusàr* (rash) e *ruxàr* (prowl); *sasàr* (to cobble or to throw rocks) e *saxàr* (to taste); *sbrasàr* (refuse) e *sbraxàr* (move embers); *brasolàda* (hugging) e *braxolàda* (grilled steaks); *sfasàr* (unravel) e *sfaxàr* (frame); *asè* (much, a lot) e *axé^{TN,VR}* (vinegar); *dàxio* (slowly) e *dàsio* (tariff); *rasión* (rationing) e *raxión^{VE}* (reason); *baso* (short) e *baxo* (kiss); *fasolèto* (small bean) e *fasolèto* (napkin, hankerchief); *maso* (bunch) e *maxo* (logcabin or May); *raso* (rocket) e *raxo* (ray); *lese* (boiled) e *lexe* (law); *mesa* (Mass) e *mexa* (half); *pesà* (mottled, speckled) e *pexà* (weighed); *vésa* (puffball mushroom) e *véxa* (vat); *desotà* (untied, loose) e *dexotà* (desolated); *grésa^{PD}* (vegetation on water) e *gréxa* (raw); *mésa* (messenger) e *mèxo* (half); *pésa* (fir tree) e *péxo* (weight); *pésa* (piece) e *pèxo* (worse); *bisàr* (double) e *bixàr* (earth up); *inbisàr* (to upset) e *inbixàr* (to make turbid); *biso* (snake) e *bixo* (pea); *isàr* (hoist) e *ixàr* (to sled^{VI} or enrage^{TV}); *pisotàr* (drip,

(snake) and *bixo* (pea); *isâr* (hoist) and *ixâr* (to sled^{VI} or enrage^{IV}); *pisolâr* (drip, rain) and *pixolâr* (nap); *sbrisar* (slide, slip) and *sbrixâr* (crumble); *sisâr* (wither) and *sixâr* (buzz); *riso* (curl) and *sbrixâr* (crumble); *sisâr* (wither) and *sixâr* (buzz); *riso* (curl) and *rixo* (rice); *bisigâr* (to blister) and *bixigâr* (to gnaw); *fôsa* (ditch, pit) and *fôxa* (fad, fashion); *mosa* (move) and *moxa* (mud); *nôse* (wedding) and *nôxe* (walnuts); *rôsa* (red (f.)) and *rôxa* (fad, fashion); *rôsa* (red (f.)) and *rôxa* (pink); *tôse* (cough) and *tôxe* (girls); *inbusar* (strike, hit) and *inbuxar* (hide, conceal); *cusin* (pillow) and *cuxin* (cousin); *inmusa* (stubborn, obstinate) and *inmuxà* (sulky, sullen); *inmusa*^{BL} (stubborn, obstinate) and *inmuxà* (sulky, sullen); *sisola* (loquat^{VI}) and *sixola* (sickle^{VI}).

It is not the length of examples that justify the use of X and S for the soft-s and the sharp-s, respectively. Afterall, in the case of intervocalic use, one might think that employing the single S and the double SS might work just as well. Besides contradicting the lack of double consonants in Venet, this solution is not compatible even with the corresponding Italian translation. It might make sense when translating words with double SS like the Italian “tassa” or double ZZ like the Italian “tazza.” But recalling table 1 and 2, we see that the Italian “cuscino” does not have a double consonant and hence does not correspond to ~~eussin~~, but to *cusin* (pillow), not to be confused with *cuxin* (cousin). Another one, the Italian “necessità” in some dialects it is pronounced *nessesità* (necessity) but cannot be written ~~nessesità~~. More to the point, the Italian “bici” does not correspond to ~~bissi~~, but to *bisi* (bike), not to be confused with *bixi* (peas). Here is an example of what a biker from the Lessini might write:

Using S and SS: “L’è on despiassèr asè nar in bissi se l’asse l’è d’assale, parké la pesa piassè de on péso”

Using X and S: “L’è on despiasèr asè nar in bisi se l’ase l’è d’asàle, parké la pexa piàsè de on péso”

Translation: “It’s a big displeasure going biking if the axis is of steel, because it weighs more than a fir tree”

Noticeably, using double SS does not do justice to how the writer speaks. It does not even appear Venet, because it is hard to read all those double consonants as single sharp-s.

rain) e *pixolâr* (nap); *sbrisar* (slide, slip) e *sbrixâr* (crumble); *sisâr* (wither) e *sixâr* (buzz); *riso* (curl) e *rixo* (rice); *bisigâr* (to blister) e *bixigâr* (to gnaw); *fôsa* (ditch, pit) e *fôxa* (fad, fashion); *mosa* (move) e *moxa* (mud); *nôse* (wedding) e *nôxe* (walnuts); *rôsa* (red (f.)) e *rôxa* (pink); *tôse* (cough) e *tôxe* (girls); *inbusar* (strike, hit) e *inbuxar* (hide, conceal); *cusin* (pillow) e *cuxin* (cousin); *inmusa* (stubborn, obstinate) e *inmuxà* (sulky, sullen); *sisola* (loquat^{BL}) e *sixola* (sickle^{VI}).

Ma no xe mia la lunghesa de exenpi ke giustifega se doparàr la X e la S par la s-sonora e la s-sorda, rispettivamente. Dal resto, in tel caxo del uxo intervocàlego, uno el podaria doparàr la S singola e la SS dopia instéso. A parte contradir la mancansa de consonanti dopie del veneto, sta solusión la xe incompatibile anca co la tradusion taliana. El podaria ver on senso co ke se traduxe paròle co la dopia SS cofà el talian “tassa” o dopie ZZ cofà el talian “tazza.” Ma rivardando te tavèle 1 e 2, se vede ke el talian “cuscino” no’l ga mia consonanti dopie e prasio nol corrisponde a ~~eussin~~, ma a *cusin* (pillow), da no confondar co *cuxin* (cousin). O nantra, el talian “necessità” in serte dialeti el vien pronunsià *nessesità* (necessity), ma no se pol scrivare ~~nessesità~~. O ncora pi evidente, el talian “bici-cletta” no’l corrisponde a ~~bissi-cléta~~, ma pitoesto a *bisi-cléta* (bike), da no confondar co “bixi” (peas). Sto kive l’è on exenpio de kel ke podaria scrivare on siclista in tei Lessini:

Doparando S e SS: “L’è on despiassèr asè nar in bissi se l’asse l’è d’assale, parké la pesa piassè de on péso”

Doparando X e S: “L’è on despiasèr asè nar in bisi se l’ase l’è d’asàle, parké la pexa piàsè de on péso”

Tradusión: “It’s a big displeasure going biking if the axis is of steel, because it weighs more than a fir tree”

Xe evidente ke doparàr te dopie SS no’l rispècia come ke uno el parla. No’l par gnanca veneto, parké xe dura lêxar tute ste

- dopie consonanti cofà singole s-sorde.
- c) ła S e ła X post-consonànteghe

Sti cuà i xe on poki de exénpi de paròle ke ga bixogno de diferensiar tra ła s-sorda e ła s-sonora dopo na consonante: *ansa* (breathlessness) e *anxa* (snake); *consegnar* (deliver) e *conexgnar* (devise); *inbronsarse* (get upset) e *inbronzarse* (get tan); *insakar*^{VI} (to salt) e *inxakar*^{VE} (become yellow); *insegnar* (teach) e *inexgnar* (use one's wits); *mansa* (tip) e *manxa* (cow); *ónsa* (oncia) e *ónxa* (fingernail); *onsàr* (dare) e *ónxar* (grease); *ponsàr* (rest) e *pónxar* (prick, sting); *sonsa* (unwilling, listless) e *sonxa* (lard); *sponsa* (rest) e *sponxa* (sponge); *órso* (bear) e *òrxo* (barley); *sorséto* (small sip) e *sorxéto* (small mouse); *vèrsa* (she pours) e *vèrxa* (cabbage); *versàr* (pour) e *vèrxar* (open).

Anca sto senàrio el comanda na distinsión tra s-sorda e s-sonora. In sto caso, doparàr ła létara Z par ła s-sonora podaria èsar na alternativa. Però, par èsar costanti co i do senàri de prima, e par rixaltàr ła difarense de pronunsia in te ła parlade ke ła dòpara anca ła z-sonora, ła létara X ła vién adotà anca in sto caxo de ła s-sonora pronunsià dopo na consonante.

- d) ła S e ła X pre-consonàntega

Come in te'l caxo presedente, ghe xe tanti exenpi indove se dòpara sia ła s-sonora ke ła s-sorda prima de na consonante. On sistema fonèdgo el voria ke se doparàse ła létara X e S a seconda. Sicome ke 'l obietivo de sta grafia xe de deviar dal sistema italian soło co ke xe inevitabile, doparàr na X pre-consonàntega no xe na nesesità. Al contrario de l'ingrexe, sia el italian ke el veneto i sta rente ala stesa regolèta:

- Prima de ła consonanti B, D, G, L, M, N, R and V, se dòpara na s-sonora.
- Prima de ła consonanti C, F, K, P, and T, se dòpara na s-sorda.

Prasiò, *sbésola* (chin), *sderenàrse* (wear out), *sgiantiso*

- c) the S and the X after a consonant

These are a few examples of words differentiated by the use of a the sharp-s and the soft-s after a consonant: *ansa* (breathlessness) and *anxa* (snake); *consegnar* (deliver) and *conexgnar* (devise); *inbronsarse* (get upset) and *inbronzarse* (get tan); *insakar*^{VI} (to salt) and *inxakar*^{VE} (become yellow); *insegnar* (teach) and *inexgnar* (use one's wits); *mansa* (tip) and *manxa* (cow); *ónsa* (oncia) and *ónxa* (fingernail); *onsàr* (dare) and *ónxar* (grease); *ponsàr* (rest) and *pónxar* (prick, sting); *sonsa* (unwilling, listless) and *sonxa* (lard); *sponsa* (rest) and *sponxa* (sponge); *órso* (bear) and *òrxo* (barley); *sorséto* (small sip) and *sorxéto* (small mouse); *vèrsa* (she pours) and *vèrxa* (cabbage); *versàr* (pour) and *vèrxar* (open).

Clearly, this scenario also requires a distinction between the sharp-s and the soft-s. In this case, using the letter Z for the soft-s would be a viable alternative. However, to be consistent with the previous two scenarios, and to highlight different pronunciation for the variants that actually use a soft-z, the letter X is adopted also for the case of a soft-s pronounced after a consonant.

- d) the S and the X before a consonant

As in the previous three cases, there are numerous examples of the use of both a soft-s or a sharp-s before a consonant. A phonetic system would require using the letter X and S accordingly. However, since the objective of this graphical system is to deviate from Italian only when necessary, specifying with the letter X the use of a soft-s in front of a consonant is not a necessity. Unlike English, both Italian and Venet abide by the following rule:

- Prior to the consonants B, D, G, L, M, N, R and V, a soft-s is used.
- Prior to the consonants C, F, K, P, and T, a sharp-s is used.

Therefore, *sbésola* (chin), *sderenàrse* (wear out), *sgiantiso*

(lightning), *sgrènsa* (splinter), *slandrón* (scoundrel), *smosegàr* (chew), *sniaohàr* (meow), and *svèrgola* (smack) start all with a soft-s, but can be written with the letter S. There are very few exceptions to this rule: *bissbòr^{BL,TV}* (green lizard), *bissmàs^{BL}* (confusion), *bosyniaco* (bosnian), *missmàs* (confusion), *tetasslùgne^{TS}* (good-for-nothing).

C. The vanishing L

Unlike the letter X, this is not a historical letter, but it has been introduced by 20th Century linguists to describe the unique pronunciation found in Venetia. Known as the “vanishing L” it differs from the standard *L* because the tongue does not quite touch the palate, making it sound similar to a vowel. Its pronunciation also varies throughout Venetia, becoming a full *L* near the mountains and becoming essentially an *E* near the sea. Native speakers pronounce this semivowel *ʔ* usually between vowels or at the beginning of a word, but never next to a consonant or at the end of a word.

For speakers near the mountains it might seem unnecessary to use this additional letter, since they can simply use the regular *L* and change the pronunciation when necessary. However, in the variants spoken near the seaside the *ʔ* is more vocalized, and recent writing styles have substituted it with either an *E* or have neglected to write it at all.

It is recommended to use the *ʔ* whenever possible. These are a few examples of why it is helpful to still write this “vanishing” sound: *simie* (monkeys) and *simite* (similar); *skóa* (broom) and *skóta* (school); *peàda* (pealed) and *peàda* (kick); *belegàr* (swarm, seethe) and *begàr* (squabble); *insetàr* (to saddle) and *inseàr* (to grease); *speàr* (pierce) and *speàr* (peel); *teàro^{TS}* (lime tree) and *teàro* (frame); *mèta* (jutting chin, spatula) and *mèa* (mine (f.)); *xéo^{TV}* (vinegar) and *xéto* (is he?); *cóa* (tail) and *còta* (glue); *canòda* (conoe) and *canòta* (keg's tap); *coàr* (to brood) and *coàr* (to glue); *roàr* (enlist) and *roàr* (thunder); *tóa* (yours (f)) and *tòta* (table); *cào* (leader, head) and *càto* (lowering or callus); *gaón* (locker-gavone) and *gaón* (hip); *pao* (turkey) and *pafo* (pole); *saón* (big room) and *saón* (soap); *tói* (yours) and *tóti* (you take); *sói* (his) and *sóti* (alone).

(lightning), *sgrènsa* (splinter), *slandrón* (scoundrel), *smosegàr* (chew), *sniaohàr* (meow), and *svèrgola* (smack), ʔe scominsia tute co na s-sonora, ma ʔe pol esar scrite co na S. Ghe xe pokissime ecesión a sta règola: *bissbòr^{BL,TV}* (green lizard), *bissmàs^{BL}* (confusion), *bosyniaco* (bosnian), *missmàs* (confusion), *tetasslùgne^{TS}* (good-for-nothing).

C. La L sbanpia

Al contrario deła létara X, sta kive no ʔa xe mia na létara stòrega, ma ʔa xe stà introdota da lengoisti del venteximo secoło par descrivar sta pronunsia tipega deła Venetia. Conosùa cofà ʔa "L sbanpia" ʔa xe difarente da na L normale parké ʔa léngoa no ʔa toca mia el palàto, e ʔa someja na scianta a na vocàle. Sta pronunsia ʔa varia a seconda deła parlada, diventando na L piena darente ai monti e diventando in pratica na E rente el mar. Parlanti de mare-léngoa pronunsia sta semi-consonante *ʔ* de solito fra vocàli o al scominsio de na paròla, ma mai rente na consonànte o a fine paròla.

Pai parlanti visin i monti el pol parér inùtile doparar sta létara in pi, dato ke i pol semplicemente doparàr ʔa L normale e adeguarse ko ʔa pronunsia. Però in te ʔe varianti parlà verso el mar, ʔa *ʔ* ʔa xe pi vocalixà, e ʔe grafie recenti de ste parlade i ʔa sostituise co o na E o no i ʔa scrive gnanca.

Se racomanda de doparar el *ʔ* co ke xe posibile. Sti coà i xe dei exenpi de parké xe utile scrivàr sto sòno “sbanpio”: *simie* (monkeys) and *simite* (similar); *skóa* (broom) and *skóta* (school); *peàda* (pealed) and *peàda* (kick); *belegàr* (swarm, seethe) and *begàr* (squabble); *insetàr* (to saddle) and *inseàr* (to grease); *speàr* (pierce) and *speàr* (peel); *teàro^{TS}* (lime tree) and *teàro* (frame); *mèta* (jutting chin, spatula) and *mèa* (mine (f.)); *xéo^{TV}* (vinegar) and *xéto* (is he?); *cóa* (tail) and *còta* (glue); *canòda* (conoe) and *canòta* (keg's tap); *coàr* (to brood) and *coàr* (to glue); *roàr* (enlist) and *roàr* (thunder); *tóa* (yours (f)) and *tòta* (table); *cào* (leader, head) and *càto* (lowering or callus); *gaón* (locker-gavone) and *gaón* (hip); *pao* (turkey) and *pafo* (pole); *saón* (big room) and *saón* (soap); *tói* (yours) and *tóti* (you take); *sói* (his) and *sóti* (alone).

While it may be very vocalized, it is important not to substitute it with an E in order to avoid confusion as in the following phrase:

Venet without *ʎ*: “ea e e ea i e x e vocai paatai”
Venet with *ʎ*: “ʎa e ʎa i ʎe x e vocai paatai”
Translation: “the e and the i are palatal vowels”

Perhaps a more striking example is writing incorrectly without *ʎ* the three verbs included in the following phrase. This renders incomprehensible what a person from Padua may write about a neighbor disciplining his dog:

without *ʎ*: “el ga propi sbaià darghe na sbaià parké ‘l ga sbaià masa”

With *ʎ*: “el ga propi sbaià darghe na sbaià parké ‘l ga sbajà masa”

Translation: “he was so wrong hitting him with a shovel because he was barking too much”

Alternatively to *ʎ*, which is crossed by a horizontal line, you may also find written *ʎ*, crossed by a diagonal line. This symbol is sometimes used because more often found in word editors, but it refers to the Polish *Ł* which is pronounced in an entirely different manner. Finally, in Internet chat rooms and on the web, the vanishing *L* is often represented by *£*, because it is readily available for text messages without the need of special fonts.

D. Interdentals and other disappearing phonemes

Although they are slowly disappearing, there are still some Venet phonemes that are not present in Italian. This is the case of the soft interdental DH (pronounced as *th* in English *then*), the sharp interdental TH (pronounced as *th* in English *thin*), and the aspirate FH (pronounced similar to the Greek *phi*).

Moreover, the Italian soft-z and sharp-z are not present in

Anca se ʎa xe tanto vocalixà a xe importante de no sostituirla co na E par evitar confuxión in fraxi tipo:

Venet senza ʎa *ʎ*: “ea e e ea i e x e vocai paatai”
Venet co ʎa *ʎ*: “ʎa e ʎa i ʎe x e vocai paatai”
Tradusión: “the e and the i are palatal vowels”

Forse on exenpio ncora pì lanpante xe co ke se scrive senza ʎa *ʎ* sti tri verbi incluxi in sta fraxa. El rende incomprensibiʎe kel ke na persona da Padoa ʎa podaria scrivar revardo el so visin co ke’l disiplina el so can:

Senza ʎa *ʎ*: “el ga propi sbaià darghe na sbaià parké ‘l ga sbaià masa”

Co ʎa *ʎ*: “el ga propi sbaià darghe na sbaià parké ‘l ga sbajà masa”

Tradusión: “he was so wrong hitting him with a shovel because he was barking too much”

In alternativa a ʎa *ʎ*, ke ʎa xe segnà da on tratin orixontal, se pol catar scrito anca *ʎ*, segnà da on tratin diagonàl. Sto sinboʎo el xe date olte doparà parké el se cata pì spésò catà in tei computer software, ma ʎa se riferise a ʎa *L* polaca ke ʎa xe pronunsià in tut'altra maniera. Infine, sui forum de Internet e sul web, ʎa *L* sbanpia ʎa xe spésò raprexentà da na *£*, parké ʎa se cata in tei mesagi text senza doparà font speciàʎi.

D. Interdentali e altri fonèmi scoaxi sparij

Anca se lentamente in via de estinsión, ge xe dei fonemi veneti ke no i xe prexenti in te ʎa grafia taliana. Xe el caso de l'interdentale sonora DH (pronunsià cofà *th* in ingrexe *then*), o l'interdentale sorda TH (pronunsià cofà *th* in ingrexe *thin*), e l'aspirata FH (pronunsià simiʎe a ʎa greca phi).

Par de pì, ʎa z-sorda e ʎa z-sonora del talian no i xe prexenti

most Venet tongues, but these two phonemes are characteristics of some isolated dialects. Therefore, this writing system includes the letter *Z* (pronounced as *dz* in *Godzìlla*), and either the letter *Ç* (pronounced as *tz* in *Rìtz*).

Both sets of *Z* and interdentals are often the phonetic characteristics of some Venet variants and correspond to the more predominant sharp-s and soft-s. For instance, words vary in pronunciation depending on location interchanging the *x* (as *z* in *zèbra*) with either the *dh* (as *th* in *then*) or even simply a *d* (as *dòg*) or more rarely a *z* (as *dz* in *Godzìlla*). The classic example is the translation of “angel”: *ànxoło, àndhoło, àndoto* or even the more isolated *ànzoło*. The other example is the interchange, in certain instances, of *s* (as in *sìp*) with *th* (as in *thin*) or in certain marginal cases with *ç* (as *tz* in *Rìtz*). A typical example is the translation of “nation”: *nasìon, nathìon* or more rarely *naçìon*.

It should be noted that this interchange only applies for certain words. In fact, within the same dialect you may find both pronunciations. For example, *spesegàr* (bustle about) and *spethegàr* (pinch).

E. Accents on vowels

Accents have three roles in Venet. The first role is to specify in multi-syllable words which syllable has a marked pronunciation. The second role, in the case of the letters *E* and *O* is to specify whether they have a “closed” (*é* and *ó*) or “open” (*è* and *ò*) pronunciation. The third role helps distinguish identical mono-syllable words. In this latter case, the accents usually helps distinguish a verb. For instance, *stà* (stay) and *sta* (this); and *dà* (give) and *da* (from).

In the case of multi-syllable words the accent is an obvious necessity in truncated words. For instance, *pecà* (sin), *filò* (wake), *piè* (foot), *ancó* (today), *benvegnù* (welcome). However, it is recommended that the accent is used in all other cases for at least two reasons. One motivation is that there are actually plenty of cases in which the accent helps distinguish between two meanings even for a native speaker. For instance many verbs need it to distinguish between the 2nd singular and the 2nd plural

in te ła magioransa dele parlade venete, ma sti do fonemi i xe carateristisi de calke dialeto veneto ixolà. Prasiò, sta grafia ła ciapa rento anca ła létara *Z* (pronunsià cofà *dz* de *Godzìlla*), e ła létara *Ç* (pronunsià cofà *tz* in *Rìtz*).

Ste do tipi de *Z* e ła interdentàli ła xe spésò carateristeghe de calke variansa veneta e ła corrisponde a ła pì predominanti sorda e s-sonora. Par exenpio, paròle ke varia in pronunsià a seconda dela località ła cambia ła *x* (cofà *s* del ingrexe *desert*) co o el *dh* (cofà *th* de l'ingrexe *then*) o co ła *z* (cofà *dz* de *Godzìlla*). 'L'exenpio clasego el xe ła tradusìon de "angel": *ànxoło, àndhoło, àndoto*, o adiritura el pì ixolà *ànzoło*. Staltro exenpio el xe el scambio in serti caxi de *s* (cofà in ingrexe *sip*) co *th* (de l'ingrexe *thin*) o in caxi marginàli co *ç* (cofà *tz* de *rìtz*). 'L'exenpio tipego l'è ła tradusìon de “nation”: *nasìon, nathìon*, o pì raro *naçìon*.

Se ga da tor nota ke ste alternanse de pronunsià tra parlade no ła vòle par tute ła paròle. Infati, anca rento el steso dialeto veneto se cata tute e do ste pronunsie. Par exenpio, *spesegàr* (bustle about) e *spethegàr* (pinch).

E. I acénti

I acenti i ga tri ròli in veneto. El primo ròlo el xe de spesifegàr in paròle multi-silabeghe ła silaba co ła pronunsià marcà. El secondo ròlo, in tel caxo dele vocàli *E* e *O* el xe de spesifegàr se ła ga na pronunsià "sarà" (*é* e *ó*) o "vèrta" (*è* e *ò*). El terso ròlo el serve par distinguer paròle mono-silàbeghe identike. In sto ultimo caxo i acenti i serve de solito par distinguer on verbo. Par exenpio, *stà* (stay) e *sta* (this); e *dà* (give) e *da* (from).

In tel caxo de paròle multi-silabeghe i acenti i xe na nesesità ovia in paròle tronke. Par exenpio, *pecà* (sin), *filò* (wake), *piè* (foot), *ancó* (today), *benvegnù* (welcome). Se racomanda però de doparàr i acenti anca in staltri caxi par dó raxoni. On motivo l'è ke ghe xe na fraca de casi indove 'l'acento el serve a distinguer fra do significhà anca par on parlante mare-léngoa. Par exenpio, tanti verbi i ga bixogno de distinguer fra ła seconda singolare e ła seconda plurale. Par exenpio, *pòrteme* (you (s.) bring me), e *portème* (you (pl.) bring me); o *mòtelo* (you (s.) drop it), e *motèlo* (you (pl.) drop it).

conjugation. For example *pòrteme* (you (s.) bring me), and *portème* (you (pl.) bring me); or *mòtelo* (you (s.) drop it), and *motèlo* (you (pl.) drop it).

In addition, there are a few instances in which the accent helps distinguish words with identical spelling: *ardâr* (to watch) and *àrdar* (to burn); *baxàre* (to kiss) and *bàxare* (pedestal); *cajâr* (to curdle) and *càjar* (to fall); *cexàra* (lock) and *céxara* (chick pea); *diàofo* (harrow) and *diàofo* (devil); *fondâr* (to found) and *fòndar* (to fuse, to melt); *lisia* (backbiting) and *lìsia* (laundry); *pitàro* (vase) and *pitaro* (robin); *pixòl^{VR}* (garbanzo bean) and *pixol* (nap); *roâr* (to rotate) and *róar* (oak tree); *senàre* (to dine) and *sénare* (ashes).

The second motivation, and perhaps the most important, is that nowadays most young readers are rediscovering the language of their grandparents, and without the aid of accents they would not know the correct pronunciation of many unfamiliar Venet words.

The second role of accents in this language is to specify how a vowel is pronounced and it applies only to the vowels *E* and *O*. There are several words that change in meaning depending on this accent: *béco* (goat) and *bèco* (beak); *bója* (spring) and *boja* (executioner); *bóte* (bottle, keg) and *bòte* (strikes); *bròxa* (scab) and *bròxa* (frost); *fèta* (slice) and *fêta* (stench); *fòta* (crowd) and *fòta* (lie); *fóxa* (river mouth) and *fòxa* (fad); *lòdra* (otter) and *lòdra* (sod); *mèjo* (millet) and *mèjo* (better); *pèti* (hair) and *pèti* (skins); *pése* (fish) and *pése* (rags); *pésa* (snot) and *pésa* (rag); *péto* (fart) and *péto* (chest); *péxo* (weight) and *péxo* (worse); *róso* (red) and *róso* (flock); *séssto* (basket) and *séssto* (sixth); *sóra* (on top) and *sóra* (nun); *sóto* (under) and *sóto* (lame); *stèta* (star) and *stèta* (splinter); *tóco* (touch) and *tòco* (piece); *véro* (glass) and *véro* (true).

F. The nasal (velar) N in front of B and P

In Italian the letter N has a dental sound except when in front of a hard-c (K) or a hard-g, where it takes a velar sound. In Venet, the letter N is used and pronounced as in Italian, except for one case. While Italian uses the letter M in front of B and P, in

Inaxónta, ghe xe anca caxi dove 'l acento el serve a distinguer paròle omografe: *ardâr* (to watch) e *àrdar* (to burn); *baxàre* (to kiss) e *bàxare* (pedestal); *cajâr* (to curdle) e *càjar* (to fall); *cexàra* (lock) e *céxara* (chick pea); *diàofo* (harrow) e *diàofo* (devil); *fondâr* (to found) e *fòndar* (to fuse, to melt); *lisia* (backbiting) e *lìsia* (laundry); *pitàro* (vase) e *pitaro* (robin); *pixòl^{VR}* (garbanzo bean) e *pixol* (nap); *roâr* (to rotate) e *róar* (oak tree); *senàre* (to dine) e *sénare* (ashes).

El secondo motivo, e forse el pi importante, xe ke ancó tanti xóveni letóri i xe drio discoverxar da novo la léngua dei noni, e senza i acénti no i savaria la pronunsia corèta de tante paròle venete poco familiari.

El secondo rôlo dei acenti in sta léngua el xe de spesifegâr come na vocale la se pronunsia e xe in riferimento solo ałe vocałi *E* e *O*. Ghe xe tante parole ke cambia de signifìcà a seconda del acento: *béco* (goat) e *bèco* (beak); *bója* (spring) e *boja* (executioner); *bóte* (bottle, keg) e *bòte* (strikes); *bròxa* (scab) e *bròxa* (frost); *fèta* (slice) e *fêta* (stench); *fòta* (crowd) e *fòta* (lie); *fóxa* (river mouth) e *fòxa* (fad); *lòdra* (otter) e *lòdra* (sod); *mèjo* (millet) e *mèjo* (better); *pèti* (hair) e *pèti* (skins); *pése* (fish) e *pése* (rags); *pésa* (snot) e *pésa* (rag); *péto* (fart) e *péto* (chest); *péxo* (weight) e *péxo* (worse); *róso* (red) e *róso* (flock); *séssto* (basket) e *séssto* (sixth); *sóra* (on top) e *sóra* (nun); *sóto* (under) e *sóto* (lame); *stèta* (star) e *stèta* (splinter); *tóco* (touch) e *tòco* (piece); *véro* (glass) e *véro* (true).

F. La N naxale (velare) de fronte ala B e P

In talian la létara N la ga na pronunsia naxale dentale a parte se de fronte a na c-dura (K) o na g-dura, dove la ciapa on sòno naxale velare. In veneto, la létara N la xe uxà e pronunsià cofà in talian, a parte on caxo. In talian se dòpara la létara M de fronte a la B e la P, ma nel caxo del veneto se pronunsia co na N velare. Prasiò, se scrive *anpómota* (raspberry), *kannpigotâr* (wag, teem), *bonbasón* (cotton), e vanti cusi.

this case Venet pronounce a velar N. Therefore, you will find *anpómola* (raspberry), *kanpigolàr* (wag, team), *bonbasón* (cotton), and so on.

G. How to pronounce SCE and SCI

Italian uses this *sci* and *sce* for the pronunciation of *sh* as in *sheep*. This type of pronunciation is completely absent in Venet, except perhaps for the Northern Dolomites where the local dialect there is influenced by nearby Ladin. In these rare cases this pronunciation is written with *sh*. Instead, *sce* and *sci*, are frequently used in Venet and pronounced as *s* (of *sit*) + *ch* (of *chat*). Some examples: *sciòpo* (gun), *scéto* (authentic) and *sciòco* (bang).

Some recent writing systems have opted to highlight the different pronunciation from Italian by using a dash, hence S-C. However, using this non-alphabetical dash in the middle of a word must be avoided. This pronunciation is not a rare occurrence, but it is typical Venet and happens quite often. When reading in Venet there is no possibility of mispronouncing SC (as *sh* in *sheep*) because this sound is practically absent. Instead *sci* and *sce* are always pronounced as *s-ci* and *s-ce* without the need of a dash.

Here are a few examples of the frequency of this sound: *àscio* (hatred), *uscionàr* (argue), *desciàvar* (unlock), *descioàr* (remove nail), *desciucàr* (unclog), *fiscéto* (whistle), *masciàrse* (get dirty), *inviscià* (involved), *màscio* (male, pig), *misciàr* (mix), *mùscio* (moss), *rasciàr* (scrape), *risciàr* (risk), *scénxa* (splinter), *scèpo* (cracked), *scéto* (frank), *sciàfa* (slap), *sciàma* (fish scale), *sciànta* (bit), *sciantiso* (lightning), *sciào* (slave), *sciàpa* (inept), *sciapinar* (chisel), *sciàpo* (bunch), *sciàràr* (brighten), *sciauscàr* (studder), *sciòco* (collision), *sciòpo* (rifle), *scipàr* (to milk, to drip), *viscia* (whip).

In comparison, words that in Italian are pronounced with a *-schi-* (*-ski-*) in venet are pronounced as *-s-ci-* (*-sč-*). For instance, the Italian *maschio* becomes *mascio* in Venet. In addition, Venets tend to pronounce as such words that in Italian correspond to *-st-* followed by a vowel. For instance, the Italian *bestia* becomes *bèscia* in Venet, and the Italian *questione* becomes *usción* in Venet.

G. Come ke se pronuncia SCE e SCI

El talian el dòpara *sci* e *sce* par pronunsiar *sh* cofà in ingrexe “sheep.” Sto tipo de pronunsia el xe conpretamente asente in veneto, ecèto forse in te le Dolomiti dove el dialeto locàle el xe influensà dal ladin. In sti rari caxi sta pronunsia se ga da scriviar co *sh*. Invése, *sce* e *sci*, i xe de frecuente doparà in veneto par pronunsiar *s* (cofà in ingrexe *sit*) + *ch* (cofà in ingrexe *chat*). Eco dei exenpi: *sciòpo* (gun), *scéto* (authentic) e *sciòco* (bang).

Serte grafie dei ultimi ani i ga optà de sotolinear sta pronunsia difarente dal talian doparando on tratin, e cusì S-C. Però, doparar sto segno non-alfabedego in medho ałe paròle el ga da èsar asolutamente evità. Sta pronunsia no la xe na rarità, ma la xe tipegamente veneta e la capita de frecuente. Lexendo el veneto no ge xe maniera de sbaiarse a pronunsiar SC cofà *sh* de *sheep* parché sto sòno l'è asente. Invese *sci* e *sce* i xe senpre pronunsià cofà *s-ci* e *s-ce* senza bixogno de on tratin.

Eco dei exenpi dela frecuensa de sto sòno: *àscio* (hatred), *uscionàr* (argue), *desciàvar* (unlock), *descioàr* (remove nail), *desciucàr* (unclog), *fiscéto* (whistle), *masciàrse* (get dirty), *inviscià* (involved), *màscio* (male, pig), *misciàr* (mix), *mùscio* (moss), *rasciàr* (scrape), *risciàr* (risk), *scénxa* (splinter), *scèpo* (cracked), *scéto* (frank), *sciàfa* (slap), *sciàma* (fish scale), *sciànta* (bit), *sciantiso* (lightning), *sciào* (slave), *sciàpa* (inept), *sciapinar* (chisel), *sciàpo* (bunch), *sciàràr* (brighten), *sciauscàr* (studder), *sciòco* (collision), *sciòpo* (rifle), *scipàr* (to milk, to drip), *viscia* (whip).

Paragonando, paròle ke in talian te se pronunsia co *-schi-* (*-ski-*) in veneto te vien pronunsià co *-s-ci-* (*-sč-*).. Par exenpio, el talian *maschio* el diventa *mascio* in veneto. Inaxonta, i veneti i tende a pronunsiar in sta maniera anca te paròle ke in talian te corrisponde a *-sti-* segua da na vocàle. par exenpio, el talian *bestia* el diventa *bescia* in veneto, e el talian *questione* el diventa *uscion* i veneto.

H. La létara J

In sta grafia ła létara J ła ga on valor semi-consonantego, e ła vien doparà o in medho a vocàli, o al scominsio de na paròła (se suseguia da na vocale). Paragonando al talian, ła sostituise spésò el talian *-gli-* (na pronunsia completamente asente nel veneto. Par exenpio, al talian *famiglia* corisponde el veneto *faméja*).

Se ga da tor nota anca ke in te ła variante venesiana, na fraca de paròle ła vien pronunsià co na g-dolse. Sta kive ła xe domeké na lista de paròle ke skominsia ko ła B: bacajàr e bacagiàr (shout); *bajàr* e *bagiàr* (bark); *bajiji* e *bagigi* (peanuts); *barbastrijo* e *barbastrijo* (bat); *batàja* e *batàgia* (battle); *bersàjo* e *bersàgio* (target); *bójar* e *bógiar* (boil); *brujèl* e *brugèl* (bonfire).

I. La létara K e ła létara Q

In sta grafia ła létara C ła ga el valore sia de na c-dura (cofà *k* in ingrexe *kite*) e na c-dolse (cofà *ch* de l'ingrexe *cherry*). Come in talian, ła c-dolse ła se pronunsia sofo se seguita da vocàli I o E. In alternativa, ła grafia taliana ła dopara CHI e CHE par ła pronunsia de na c-dura. Pa'l veneto sta solusion ła pol crear on problema picenin, spece coi veneti in paexi de léngua spagnòła o in paexi anglofoni. Par semplicità, se dopara ła létara K davanti ałe vocàli E e I.

Anca se ła létara Q ła ga na storia in tela letetura veneta (prevalentemente in kèla venesiana), ghe xe na custion de adamento de na grafia par tante varianti. El xe tante volte el caxo ke paròle ke par etimolozia ła nesèita ła létara Q ła vien pronunsià in combinasion co altre vocàli. Par exenpio, el talian questione el pol vegnér pronunsià costiòn, custión, coestión, e anca cuestión. Par tegnér ła grafia simìle fra parlanti veneti de diverse pronunsie, ła létara Q ła pol esar senpre cambià co na C (o co el K de fronte a E e I). Come in tel caso de NB e NP, 'l obietivo no'l xe come ke ła paròle venete ła apare a on coretoze gramaticale talian, ma kel ke xe pì pratego pai parlanti veneti.

H. Using the letter J

In this writing system, the letter J has a semi-vowel sound, and it is used in between vowels, or at the beginning of a word (when followed by a vowel). When comparing it to Italian, it often substitutes the Italian *-gli-* (a pronunciation completely absent in Venet. For instance, to the Italian *famiglia* corresponds the Venet *faméja*).

It should also be noted that in the Venetian variant, an abundance of words are instead pronounced with the soft-g. This is a just a list of examples starting with the letter B: bacajàr and bacagiàr (shout); *bajàr* and *bagiàr* (bark); *bajiji* and *bagigi* (peanuts); *barbastrijo* and *barbastrijo* (bat); *batàja* and *batàgia* (battle); *bersàjo* and *bersàgio* (target); *bójar* and *bógiar* (boil); *brujèl* and *brugèl* (bonfire).

I. The letter K and the letter Q

In this writing system the letter C has both the hard-c (as *k* in *kite*) and the soft-c value (as *ch* in *cherry*) As with Italian, the soft-c is pronounced only when followed by either the vowels I or E. Alternatively, the Italian writing system uses CHI and CHE to pronounce a hard-c. For Venet this may create a minor problem, especially with Venet speakers in spanish-speaking or english-speaking countries. For simplicity, the letter K is used when preceding the vowels I and E.

Although the letter Q has a history in Venet literature (predominantly Venetian), there is a minor issue when adapting a writing system for different variants. It is often the case that words which etimologically would require the letter Q are pronounced with different vowels. For instance, the Italian *questione* may be pronounced *costiòn*, *custión*, *coestión*, as well as *cuestión*. To keep writing similarity between varying pronunciations among Venet speakers, the letter Q can always be replaced with the letter C. As with the case of NB and NP, the objective is not how Venet words may appear to an Italian spell-checker, but what is more practical for Venet speakers.

8. Reformed Venet Writing (GVR – jegeye)

The 1995 manual “Grafia Veneta Unitaria” was not the first writing system that attempted to satisfy all Venet variants. Although Venet writing dramatically dropped after the fall of the Republic, it never ceased to exist. The style used in the 19th and 20th century gradually switched from the classic Venetian style to the Italian writing system. Of course, there were always difficulties in conveying the correct pronunciation with an inappropriate writing system. The diminishing writing samples often specified how words needed to be pronounced, and in particular they became specific to only single variants. Suddenly, the language was fragmented, using styles only good for central venet, or only for other variants, as if these were incompatible under a unified writing system.

The first efforts to reintroduce a writing style consistent with all Venet pronunciation began in the 1970’s with the Venet Filological Society. The objective was to define a phonetic writing style relevant to the Venet language, independently from what classical writing or the overwhelming Italian writing system dictated. This goal was further developed from the 1980’s onward, in particular by Paolo Pegoraro, and the present writing system took intermediary names such as “cekejege”, “jegeje”, and “jegeye.” These preliminary names of the Reformed Venet Writing (GVR) referred to the phonetic rules adopted, resembling in particular the Japanese Kunrei system.

A. Similarities between GVR and GVV

The new Unified Venet Writing introduced in the previous section, borrows several concepts from the phonetic *jegeye* style discussed here: a) there are no double consonants; b) the NB and the NP; c) the vanishing L, the interdentals DH, TH and the aspirate FH; d) how to use accents on vowels; how to pronounce SC (as a sharp-s plus a č); and of course e) the soft-s (X) and the sharp-s (S). The only difference in the use of the sharp-s and the soft-s is that, true to its phonetic nature, the Reformed Venet Writing uses the letter X also for pre-consonantic soft-s.

8. Grafia Veneta Riformata (GVR – jegeye)^{*}

El manual de “Grafia Veneta Unitaria” del 1995 no ła xe sta mia ła prima grafia ke ga tentà de sodisfar tute ła varianti venete. Anka se ła produción leteraria veneta ła xe petà xo dopo ła fine dela Repiòvega, no ła se ga mai stuà definitivamente. El stile doparà in te'l dixnoveximo e venteximo sekoło se ga gradualmente adată dal venesian klasego ala grafia taliana. Certo, ge xe senpre problemi a komunikar ła pronunsia koreta ko na grafia xbañà. El numaro senpre pì pichenin de skriti date olte el spesifegava kome ke ła parole ła gavéa da venyér pronunsià, e in partikolàre ła xera spesifege a na sola variante. Deboto ła lengoa ła xera framentà, doparando grafie bone solo pa'l veneto sentrale, o altre varianti, kome ke se ła fuse inkompatibili in te na grafia ùnyola.

El primo sforzo de reintrodur na grafia kostante par tute ła pronunsie venete xe partio in tei ani '70 ko ła Socetà Filolòjika Veneta. 'L obietivo el xera de definir na grafia fonedega par ła lengoa veneta, indipendentemente dała grafia klasega o da koel ke ła preponderante grafia taliana ła imponeva. Sto projeto el xe sta xvilupà anka dai ani '80 invanti, in partikolàre da Paolo Pegoraro, e sta grafia kive ła ga tolto dei nomi intermedii tipo “cekejege”, “jegeje”, e “jegeye”. Sti nomi preliminari de ła Grafia Veneta Riformata i se riferise a dele regole fonedege, ke ła rikorda na scianta el sistema japonexe Kunrei.

A. Someyanse tra GVR e GVV

La Grafia Veneta Unitaria introdota in te ła sesión presedente ła tole in prestito tanti konceti dała grafia fonedega *jegeye*: a) no ge xe konsonanti dopie; b) ła NB e ła NP; c) ła L xbanpia, ła interdentali DH, TH e l'aspirata FH; d) kome ke se dopara i acenti par ła vokali; kome ke se pronunsia SC (kofà na sorda pì na č); e oviamente e) ła s-sonora (X) e ła s-sorda (S). La difarensa in te'l uxo de ła s-sorda e ła s-sonora xe ke, fedele ala so natura fonedega, ła Grafia Veneta Riformata ła dopara ła X anka par ła s-sonore prekonsonantege.

^{*} Sto testo el xe sta skrito doparando ła grafia proposta in sto kapitolo, ma se pol kanbiar a sekonda dele revixioni.

B. The letters J, G and Y

When it comes to the pronunciation of the soft-g (as in *gem*) and the hard-g (as in *get*), the Unified Venet Writing (as well as the classical style) uses the same rule as in Italian. Only the letter G is assigned to these two sounds, and it is pronounced as a soft-g in front of the vowels I and E, and as a hard-g when in front of the vowels A, O, U and any consonant. Consequently, GHI and GHE are hence pronounced with a hard-g, and GIA, GIO, GIU with a soft-g.

In the Reformed Venet Writing (jegeye), the rule is much simpler. The soft-g is assigned to the letter J, while the letter G is always pronounced as a hard-g. Therefore you have *bràge* (pants), and *bruxegin* (itch) pronounced with a hard-g (g as in English *get*) the same as in *galón* (hip), *gòto* (glass), and *gùnbio* (elbow). Conversely, you have *jàso* (ice), *jóso* (drop), *jùsto* (right, just), *jèso* (chalk) and *jìro* (turn) all pronounced with a soft-g (as *j* in english *jet*).

C. The letter Y

Since the letter J is used for the soft-g, the letter Y is used for the semivowel sound (as *y* in English *yet*). Adopting the phonetic Reformed Venet Writing would entail Venetians to write their characteristic soft-g pronunciation as *mèjo* (better), *mòjo* (wet), *màjo* (mallet), and *mujere* (wife) (with *j* as English *jet*), while Paduans would write the same words as they pronounce them with a semivowel: *mèyo* (better), *mòyo* (wet), *màyo* (mallet), and *muyere* (wife) (with *y* as English *yet*).

D. The digraph NY

The Venet language uses extensively the nasal palatal consonant internationally recognized by the Spanish letter Ñ. Historically, Venet writing always used the digraph GN to express this particular sound. In a phonetic system such as the current one,

B. Le létare J, G, e Y

Revardo la pronunsia de la g-dolse (kofà g del ingrexe *gem*) e la g-dura (kofà g del ingrexe *get*), la Grafia Veneta Unitaria (e anka la grafia klasega) la dopara el steso sistema del italian. Solo la létara G la xe doparà par sti do sòni, e la vien pronunsià kofà na g-dolse de fronte ałe vokahi I e E, e kofà na g-dura de fronte a vokahi A, O, U e tute łe konsonanti. De konseguensa, GH e GHE łe vien pronunsià kofà g-dure, e GIA, GIO, GIU kofà g-dolsi.

In te la Grafia Veneta Riformata (jegeye), la regola la xe tanto pi senplce. la g-dolse la vien doparà ko la létara J, e la létara G la vien senpre doparà par la g-dura. Prasiò se ga bràge (pants), e bruxegin (itch) pronunsià ko na g-dura ('fà g del ingrexe *get*), konpanyo de galón (hip), gòto (glass), e gùnbio (elbow). Al kontrario, se ga jàso (ice), jòso (drop), jùsto (right, just), jèso (chalk) e jìro (turn) tute pronunsià ko na g-dolse (kofà *j* in ingrexe *jet*).

C. La létara Y

Sikome ke la létara J la xe doparà par la g-dolse, la létara Y la vien doparà par el valor semi-konsonantego (kofà *y* del ingrexe *yet*). Adotando la Grafia Veneta Riformata el konportaria ke i venesiani i skriva la so pronunsia karateristega de g-dolse kome mèjo (better), mòjo (wet), màjo (mallet), e mujere (wife) (ko *j* del ingrexe *jet*), metre i padoani i skrivarà ste stese paròle a sekonda de la so pronunsia semi-konsonantega: mèyo (better), mòyo (wet), màyo (mallet), e muyere (wife) (ko *y* del ingrexe *yet*).

D. El diagrafo NY

La léngua veneta la dopara on frako la konsonante naxate palatale rikonosua internasionalmente ko la létara spanyola Ñ. Storikamente, i veneti i ga senpre doparà el diagrafo GN par esprimere sto sòno partikolare. In te on sistema fonedego kome

the letters G and N are already in use for other sounds. Therefore the Reformed Venet Writing adopts the Catalan digraph NY for this sound. This is an intuitive solution, since the nasal palatal consonant is expressed as a nasal N followed by a semivowel Y: *nyàro* (nest) *nyénte* (nothing), *nyisùn* (nobody), *nyòko* (bump), *nyùka* (nape).

E. The letter C and the letter K

The Unified Venet Writing proposed in the previous section introduces the letter K as a substitute of the digraph CH. This departure from the Italian writing system was primarily implemented to distinguish the classical use of this digraph for the soft-c sound (č).

The phonetic system adopted in the Reformed Venet Writing goes beyond that, by applying the letter K for every hard-c, in front of any vowel and consonant. Therefore you not only have *kéba* (cage) and *kisa* (cuddly), but you now also have *karéga* (chair), *kòtola* (skirt), *kùbia* (couple), as well as *kriàr* (scream, cry).

This leaves the letter C exclusively used for the soft-c (č). Some may find the need to emphasize that it is a soft-c and write *articiòko*, *artichòko*, or *artičòko*. But simply writing *articòko* in this phonetic system is also pronounced with a soft-c.

sto kive, łe létare G e N łe xe xa asenyà a on sòno. Prasiò, łà Grafia Veneta Riformata łà adota el diagrafo katałan NY par sto sòno. Sta kive łà xe na solusión intuitiva parké dato ke łà konsonante naxałe palatale łà vien pronunsià propi kofà na N naxałe seguia da na semikonsonante Y: *nyàro* (nest) *nyénte* (nothing), *nyisùn* (nobody), *nyòko* (bump), *nyùka* (nape).

E. La létara C e łà létara K

La Grafia Veneta Unitaria proposta in te łà sesión presendente łà ga introdoto łà létara K in sostitusion del diagrafo CH. Sta sielta łà se staka dała grafia taliana propi par distinguer dal uxo in te łà grafia klasega de sto diagrafo par sòno de c-dolse (č).

El sistema fonedego adotà in te łà Grafia Veneta Riformata el va ołtre, aplikando łà létara K a tute łe c-dure, de fronte a tute łe vokahi e konsonanti. Prasiò no se ga soło *kéba* (cage) e *kisa* (cuddly), ma deso se ga anka *karéga* (chair), *kòtola* (skirt), *kùbia* (couple), e anka *kriàr* (scream, cry).

Sta solusión lása łà létara C esklusivamente par el sòno de na c-dolse (č). Kalkeduni el pol sentir el bixonoyo de metar na enfaxi a łà c-dolse skrivendo *articiòko*, *artichòko*, o *artičòko*. Ma senplicemente skriyar *articòko* in sto sistema fonedego el basta par saver ke se ga da pronunsiar kofà na c-dolse.

9. Conclusion

[Da scrivare dopo ke la prima parte la xe finia]

Grafia Veneta Classica		Classic Venet Writing
A		as <i>u</i> in English <i>but</i>
à		
B		as <i>b</i> in English <i>bee</i>
C		
c + vowel	sharp-s	
c + cons.	hard-c	as <i>k</i> in English <i>kite</i>
che	hard-c	as <i>k</i> in English <i>kite</i>
chi+cons	hard-c	as <i>k</i> in English <i>kite</i>
chi+vowel	soft-c	as <i>ch</i> in English <i>cherry</i>
d		as <i>d</i> in English <i>dog</i>
e		either as <i>e</i> in English <i>bet</i> or as <i>i</i> in English <i>bit</i>
è		
f		as <i>f</i> in English <i>fat</i>
g		
g + o, a, u	hard-g	as <i>g</i> in English <i>get</i>
g + i, e	soft-g	as <i>j</i> in English <i>jet</i>
g + cons.	hard-g	as <i>g</i> in English <i>get</i>
gh + e, i	hard-g	as <i>g</i> in English <i>get</i>
gi + a, o, u	soft-g	as <i>j</i> in English <i>jet</i>
gn		as <i>ñ</i> in Spanish <i>mañana</i>
h	for digraphs	not pronounced
i		as <i>ee</i> in English <i>bee</i>
ì		
j	semi-vowel	as <i>y</i> in English <i>yet</i>
l		as <i>l</i> in English <i>let</i>
m		as <i>m</i> in English <i>mat</i>
mb, mp		
n		as <i>n</i> in English <i>net</i>
o		either as <i>o</i> in English <i>pot</i> , or as <i>o</i> in English <i>nose</i> , but shorter
ò		
p		as <i>p</i> in English <i>pet</i>
q		
r		a rolled <i>r</i>

s		
s + b, d, g, l, m, n, r, v	soft-s	as <i>s</i> in English <i>desert</i>
s + c, f, p, t	sharp-s	as <i>s</i> in English <i>set</i>
cons. + s	sharp-s	as <i>s</i> in English <i>set</i>
ss	sharp-s	as <i>s</i> in English <i>set</i>
vowel + s	soft-s	as <i>s</i> in English <i>desert</i>
t		as <i>t</i> in English <i>tin</i>
u		as <i>oo</i> in English <i>boot</i>
ù		
v		as <i>v</i> in English <i>vat</i>
x	soft-s	as <i>s</i> in English <i>desert</i>
z	varies	see text
z	soft-s soft-z soft-interdental	as <i>s</i> in English <i>desert</i> as <i>th</i> in English <i>then</i> as <i>dz</i> in English <i>godzilla</i>
zz	sharp-s sharp-z sharp-interdental	as <i>s</i> in English <i>set</i> as <i>tz</i> in English <i>ritz</i> as <i>th</i> in English <i>thin</i>

Grafia Veneta Unitaria		Unified Venet Writing
a		as <i>u</i> in English <i>but</i>
à		
b		as <i>b</i> in English <i>bee</i>
c		
c + a, o, u	hard-c	as <i>k</i> in English <i>kite</i>
c + i, e	soft-c	as <i>ch</i> in English <i>cherry</i>
c + cons.	hard-c	as <i>k</i> in English <i>kite</i>
d		as <i>d</i> in English <i>dog</i>
dh	soft interdental	as <i>th</i> in English <i>then</i>
e		
è	open-e	as <i>e</i> in English <i>bet</i>
è	closed-e	as <i>i</i> in English <i>bit</i>
f		as <i>f</i> in English <i>fat</i>
fh	aspirate	as <i>ph</i> in English <i>phone</i>
g		
g + o, a, u	hard-g	as <i>g</i> in English <i>get</i>
g + i, e	soft-g	as <i>j</i> in English <i>jet</i>
g + cons.	hard-g	as <i>g</i> in English <i>get</i>
gh + e, i	hard-g	as <i>g</i> in English <i>get</i>
gi + a, o, u	soft-g	as <i>j</i> in English <i>jet</i>
gn		as <i>ñ</i> in Spanish <i>mañana</i>
h	for digraphs	not pronounced
i		as <i>ee</i> in English <i>bee</i>
i		
j	semi-vowel	as <i>y</i> in English <i>yet</i>
k		as <i>k</i> in English <i>kite</i> used only before <i>e</i> and <i>i</i>
l		as <i>l</i> in English <i>let</i>
l	vanishing l	between an l and an e
m		as <i>m</i> in English <i>mat</i>
n		as <i>n</i> in English <i>net</i>
nb, np		
o		
ò	open-o	as <i>o</i> in English <i>pot</i>
ó	closed-o	as <i>o</i> in English <i>nose</i> , but shorter

p		as <i>p</i> in English <i>pet</i>
r		a rolled <i>r</i>
s	sharp-s	as <i>s</i> in English <i>set</i>
s + b, d, g, l, m, n, r, v	soft-s	as <i>s</i> in English <i>desert</i>
t		as <i>t</i> in English <i>tin</i>
th	sharp interdental	as <i>th</i> in English <i>thin</i>
u		as <i>oo</i> in English <i>boot</i>
ù		
v		as <i>v</i> in English <i>vat</i>
x	soft-s	as <i>s</i> in English <i>desert</i>
ç	sharp-z	as <i>tz</i> in English <i>ritz</i>
z	soft-z	as <i>dz</i> in English <i>godzilla</i>

Grafia Veneta Riformata – <i>jegeye</i> - Reformed Venet Writing		
a		as <i>u</i> in English <i>but</i>
à		
b		as <i>b</i> in English <i>bee</i>
c	soft-c	as <i>ch</i> in English <i>cherry</i>
d		as <i>d</i> in English <i>dog</i>
dh	soft interdental	as <i>th</i> in English <i>then</i>
e		
è	open-e	as <i>e</i> in English <i>bet</i>
è	closed-e	as <i>i</i> in English <i>bit</i>
f		as <i>f</i> in English <i>fat</i>
fh	aspirate	as <i>ph</i> in English <i>phone</i>
g	hard-g	as <i>g</i> in English <i>get</i>
h	for digraphs	not pronounced
i		as <i>ee</i> in English <i>bee</i>
ì		
j	soft-g	as <i>j</i> in English <i>jet</i>
k	hard-c	as <i>k</i> in English <i>kite</i>
l		as <i>l</i> in English <i>let</i>
l	vanishing-l	between an l and an e
m		as <i>m</i> in English <i>mat</i>
n		as <i>n</i> in English <i>net</i>
nb, np		
ny		as <i>ñ</i> in Spanish <i>mañana</i>
o		
ò	open-o	as <i>o</i> in English <i>pot</i>
ó	closed-o	as <i>o</i> in English <i>nose</i> , but shorter
p		as <i>p</i> in English <i>pet</i>
r		a rolled <i>r</i>
s	sharp-s	as <i>s</i> in English <i>set</i>
t		as <i>t</i> in English <i>tin</i>
th	sharp interdental	as <i>th</i> in English <i>thin</i>
u		as <i>oo</i> in English <i>boot</i>
ù		

v		as <i>v</i> in English <i>vat</i>
x	soft-s	as <i>s</i> in English <i>desert</i>
y	semi-vowel	as <i>y</i> in English <i>yet</i>
ç	sharp-z	as <i>tz</i> in English <i>ritz</i>
z	soft-z	as <i>dz</i> in English <i>godzilla</i>

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- ¹ Bibliographical note on Folena
² Bibliographical note on Brunelli.
³ Bibliographical note on 1995 Gvu.