MANJIKANA

NIKANA AIKANA MANSŪJI

- Fatbardh Kraja -

1. Manjikana

By studying the writing of the Japanese language, I conclude that: The writing systems “Kanji”, “Hiragana” and “Katakana” do not adapt with the Japanese language, contrariwise, they represent a great jumble towards this goal.

The most important problematics are:

- The Importation of the writing from another non-Japanese language.
- The struggles to adjust it through years have only achieved to complicate the matter.
- There is an exceedingly number of characters to be used in daily communication (almost 7000).
- There is an exceedingly number of basic characters (almost 3000).
- It takes at least 10 years for the average person to imbibe these characters.
- Many characters can be read in more than one version.
- The language is overwhelmed by homonyms.
- These encountered difficulties have made the entrance of other writings, especially Latin, an acceptable alternative.

For the Japanese language to be easily writable and readable, it is essential to create a new writing system, where all the solutions could be easily adjusted together.

This new system must be functional, fit the characteristics of the Japanese language and be efficient through all Japanese territory. In order to achieve this goal, there are **8 conditions** that must be fulfilled:

1 The new system must be based on the Japanese language's phonetics. In this way, the writing would contain the least amount of necessary characters in daily use. Adding a few grammatical rules, it would be enough for the new system to be efficiently used.

2 All the characters in the new system must have a common and unique source, in order to manifest a visual and flowing harmony. This makes possible the creation of a new and unrepeatable identity.

3 The new system must occupy a smaller space rather than a simple phonetic writing (based on sounds), which comparing to the actual writings (based on syllables) would be twice longer.

4 The new system must be efficient through all Japanese territories. It must provide the writings of:

- The Japanese language
- The dialects of the Japanese language
- The Ainu people's language
- The dialects of the Ainu people's language

This new system must be able to construct different visual compositions for words phonetically the same. In this way, words that sound the same but have a different meaning (homophones) can be distinguished visually

5

The new system must provide the art of calligraphy paths to be developed, as an inseparable part of the Japanese culture.

6

The new system must walk along a new system of numbers that comes from the same source as the characters, providing a harmonized and completed view.

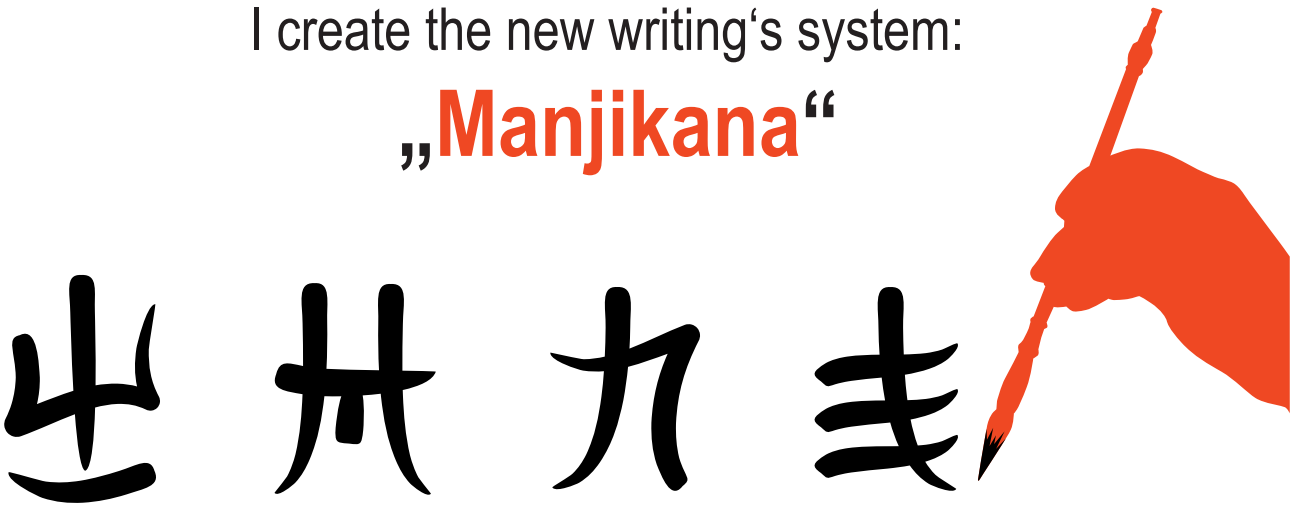
7

The new system must aim to urge a whole new concept over the heteromerization of the process of writing and the spoken language also.

8

I create the new writing‘s system:

„Manjikana“

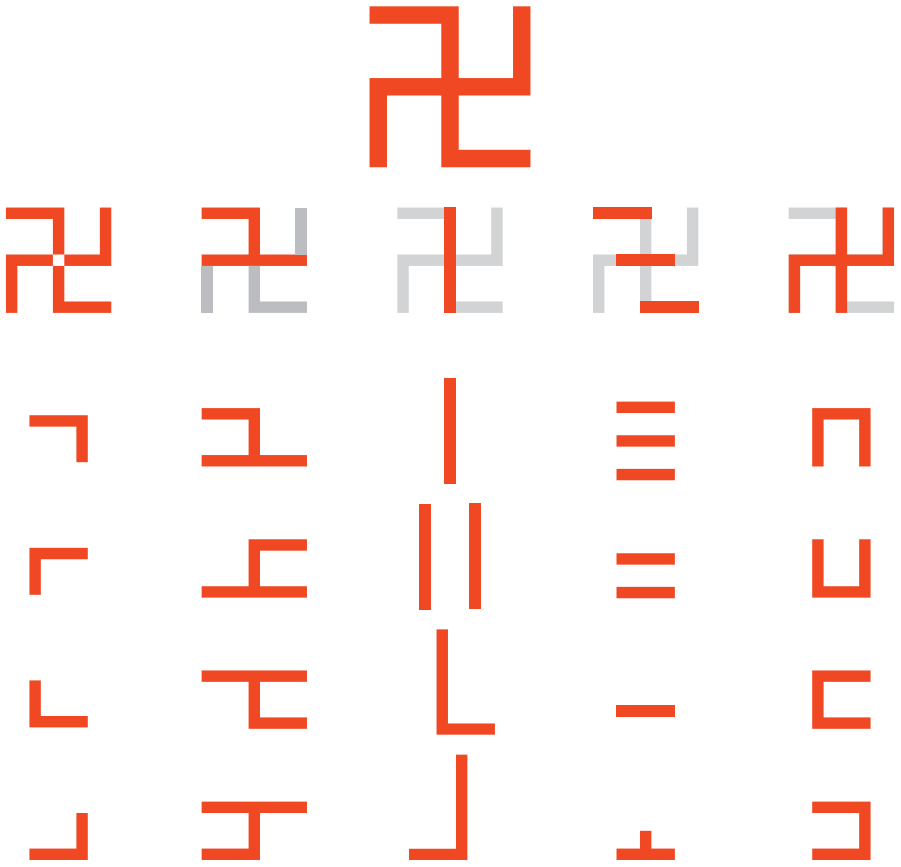


1.1. The origin of the letters

The creation of the letters has been inspired by the symbol “Manji”, which is rooted deep into the Japanese culture. Different from the widely known Swastika's symbol, the “Manji” symbol has its arms contrariwise, as shown in the figure.

By dissolving this symbol can be earned a considerable amount of different characters (with up left arms, up right, down left, down right, small or long lines, horizontal or vertical, parallel, single, double, triple etc.)

These characters are assigned to the sounds of the Japanese and Ainu language.



1.2. The letters

To create the “Manjikana” system, all the basic characteristics of the Japanese and ainu language, written below, have been taken into account.

1- The Japanese Language

a- Has these types of basic syllables:

1- V (only vowels)
2- CV (consonants + vowels)
3- CyV (consonants + j(y) + vowels)
4- Vn (vowels + the ending term "n")
5- CVn (consonant + vowels + the ending term "n"))
6- CyVn (consonants + j(y) + vowels + the ending term "n")
7- Vx (vowels + stopping point)
8- CVx (consonant + vowels + stopping point)
9- CyVx (consonants + j(y) + vowels + stopping point)

b- There are changes between the short and double length vowels.

c- There are palatalized consonants.

d- In some dialects, the sound "v" (w) appears after the consonant (CwV)

e- In some dialects some combinations are read differently. (ex/ "t" + "i" is read "chi" or "ti")

f- The accent is essential on the word's meaning's behalf.

g- There are 10 vowels, 21 consonants, 1 special "n" and a stopping point "x". (33 sounds)

2- The Ainu Language

a- Has these types of basic syllables:

1- V (only vowels)

2- CV (consonants + vowels)

3- Vc (vowels + consonants)

4- CVc (consonants + vowels + consonants)

b- In some dialects there are changes between the short and long vowels.

c- The accent is almost never a distinguishable factor on the word's meaning's behalf.

d- There are 10 vowels, 11 consonants and 1 throat sound (it's not written). (22 sounds)

In addition to the characteristics above, also phonetic characteristics of the dialects all over Japan have been taken into consideration, with the aim of the "Manjikana" not being restricted.

In the distribution of the characters for each sound a few systematic rules have been followed:

1- All vowels take vertical form.

a- the vowel "A" (one line)

b- the vowel "I" (two parallel lines)

c- the vowel "U" (one line and a small line on the left)

d- the vowel "E" (one line and a small line in the middle)

e- the vowel "O" (one line and a small line on the right)

2- All vowels lengthen the same way. Each vowel can be double lengthened by adding a short line on the upper left side.

3- All consonants take horizontal form.

4- The consonants, which by phonetic or historic meaning derive from each other have similar forms. This way, 10 groups have been formed.

a- the consonants “K”, “G”

(their development goes on the lower right)

b- the consonants “S”, “Sh”, “Z”, “J”

(their development goes on the lower left)

c- the consonants “T”, “Ch”, “Ts”, “D”, “J”, “Dz”

(their development goes on the upper left)

d- the consonant “N” (3 parallel lines)

e- the consonants “H”, “F”, “B”, “P”

(they derive from 2 parallel or/and distorted lines)

f- the consonants “M”, “R” (they are symmetric)

g- the consonants/half vowels “Y”, “W”

(they are symmetric)

h- the special consonant “N” (one line)

i- the stopping point/the empty sound “(x)”

(its development goes on the upper right)

j- There are also two other non-Japanese and non-ainu sounds that will help with the writing of the integrated words from the neighbours' language.

1- “L” (similar to “R”; adding a short line on the left side turned within)

2- “Ng” (its development goes on the lower left and then on the upper right side)

The list of the letters

1	A	
2	AA	
3	I	
4	I I	
5	U	
6	UU	
7	E	
8	EE	
9	O	
10	OO	

10 Vowels

25 Consonants

35 Sounds

1	K	
2	G	
3	S	
4	Sh	
5	Z	
6	J	
7	T	
8	Ch	
9	Ts	
10	D	
11	J	
12	Dz	
13	N	
14	H	
15	F	
16	B	
17	P	
18	M	
19	Y	
20	R	
21	W	
22	L‘	
23	Ng	
24	n‘	
25	x	

Manjikana is a system of characteristics inspired by the “Manji” symbol, created to make easier the writing of the Japanese language and all its dialects. The foundation is madeby “sounds”, grouped and combined in syllables according to a certain scheme, from where 35.000 different combinations are earned. This represents the first level of the system.

The system is able to provide the writing of the dialects and th Ainu language, which need only 1160 combinations.

Nikana is the second level of the system and consists of an advanced use of “Manjikana”. Its foundation is made by “syllables”, which are combined in syllable groups, morphemes or words. This level aims to precisely adapt the writing and the spoken language. In this phase 400.000 combinations can be earned.

Aikana is the third level of the system, where people are not restricted to the precise rules of the first two systems, being free to explore in the writing to the limits of its own will. The combinations here are infinite.

> All three levels originate from the same symbol, and alongside the numerical system “**Mansuuji**”, can be refered to as “**Manji Writings**”.

2. Manjikana - A syllable based system

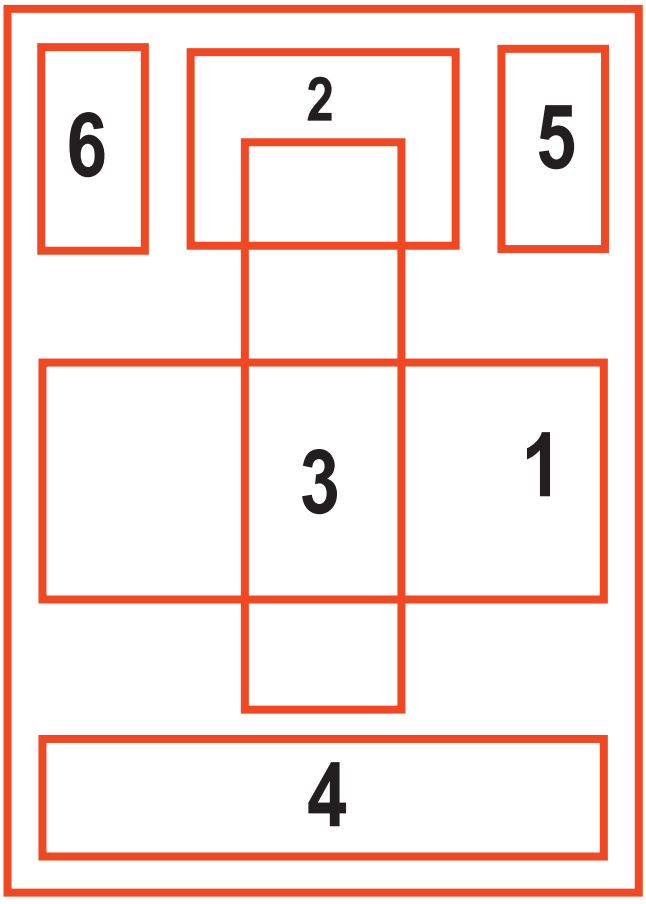
According to their phonetic constructions, the “Manjikana” letters/sounds are grouped in positions according to the scheme below.

The letters and the special sings are positioned in such a way that allows the entire group to be placed inside an imaginary 5:7 rectangle.

1	the consonant (horizontal – in the middle)
2	the mark of lengthened vowels
3	the vowel (vertical – in the middle)
4	each consonant or the stopping point
5	the palatalization mark “J(Y)” or “V(W)”
6	the accent mark (on the top)

According to the types of the syllables, the letters are placed ONLY in their own positions.

If any element is missing, the latter place is left empty.



As an example we can take the word “manji”, which has two syllables:

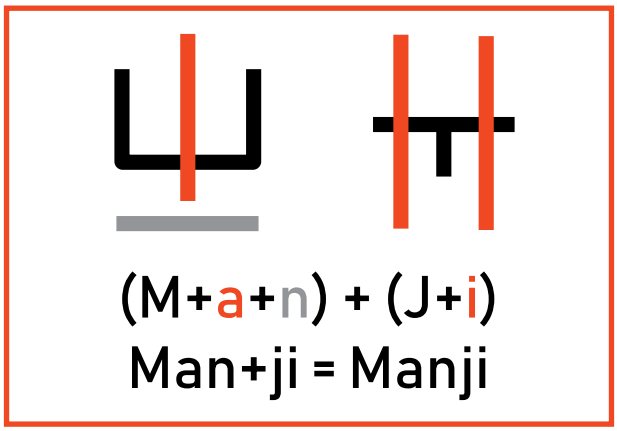
“man” + “ji”

Manji = (m+a+n) + (j+i)

The first syllable “man” starts with the consonant “m”, which we place in the position 1. The vowel

“a” is placed in the position 3. The consonant “n” is placed in the position 4.

The second syllable “ji” starts with the consonant “j”, placed on the position 1. The vowel “i” is placed on the position 3. This syllable has not any other consonant, so the position 4 is left empty.



„Manji“

2.1. The japanese syllables

In the table below are written the syllables of the first three categories: V (vowels only), CV (consonant+vowel), CyV (consonant+y(j)+vowel)

		a	ā	i	ī	u	ū	e	ē	o	ō	ya	yā	yu	yū	yo	yō	10
1	K	ka	kā	ki	kī	ku	kū	ke	kē	ko	kō	kya	kyā	kyu	kyū	kyo	kyō	16
2	G	ga	gā	gi	gī	gu	gū	ge	gē	go	gō	gya	gyā	gyu	gyū	gyo	gyō	16
3	S	sa	sā			su	sū	se	sē	so	sō							8
4	SH	sha	shā	shi	shī	shu	shū			sho	shō	<	<	<	<	<	<	8
5	Z	za	zā			zu	zū	ze	zē	zo	zō							8
6	J	ja	jā	ji	jī	ju	jū			jo	jō	<	<	<	<	<	<	8
7	T	ta	tā					te	tē	to	tō							6
8	CH	cha	chā	chi	chī	chu	chū			cho	chō	<	<	<	<	<	<	8
9	TS					tsu	tsū											2
10	D	da	dā					de	dē	do	dō							6
11	J			ji	jī													2
12	DZ					dzu	dzū											2
13	N	na	nā	ni	nī	nu	nū	ne	nē	no	nō	nya	nyā	nyu	nyū	nyo	nyō	16
14	H	ha	hā	hi	hī			he	hē	ho	hō	hya	hyā			hyo	hyō	12
15	F					fu	fū							fyu	fyū			4
16	B	ba	bā	bi	bī	bu	bū	be	bē	bo	bō	bya	byā	byu	byū	byo	byō	16
17	P	pa	pā	pi	pī	pu	pū	pe	pē	po	pō	pya	pyā	pyu	pyū	pyo	pyō	16
18	M	ma	mā	mi	mī	mu	mū	me	mē	mo	mō	mya	myā	myu	myū	myo	myō	16
19	Y	ya	yā			yu	yū			yo	yō							6
20	R	ra	rā	ri	rī	ru	rū	re	rē	ro	rō	rya	ryā	ryu	ryū	ryo	ryō	16
21	W	wa	wā			wu	wū			wo	wō							4
22	(n)																	-
23	(x)																	-
																		206

The lengthened vowels are written with a macron (a short line above the letter).

The theory which represents the language with a sum of 104 syllables is false, because the 104 particles are smaller than a syllable.

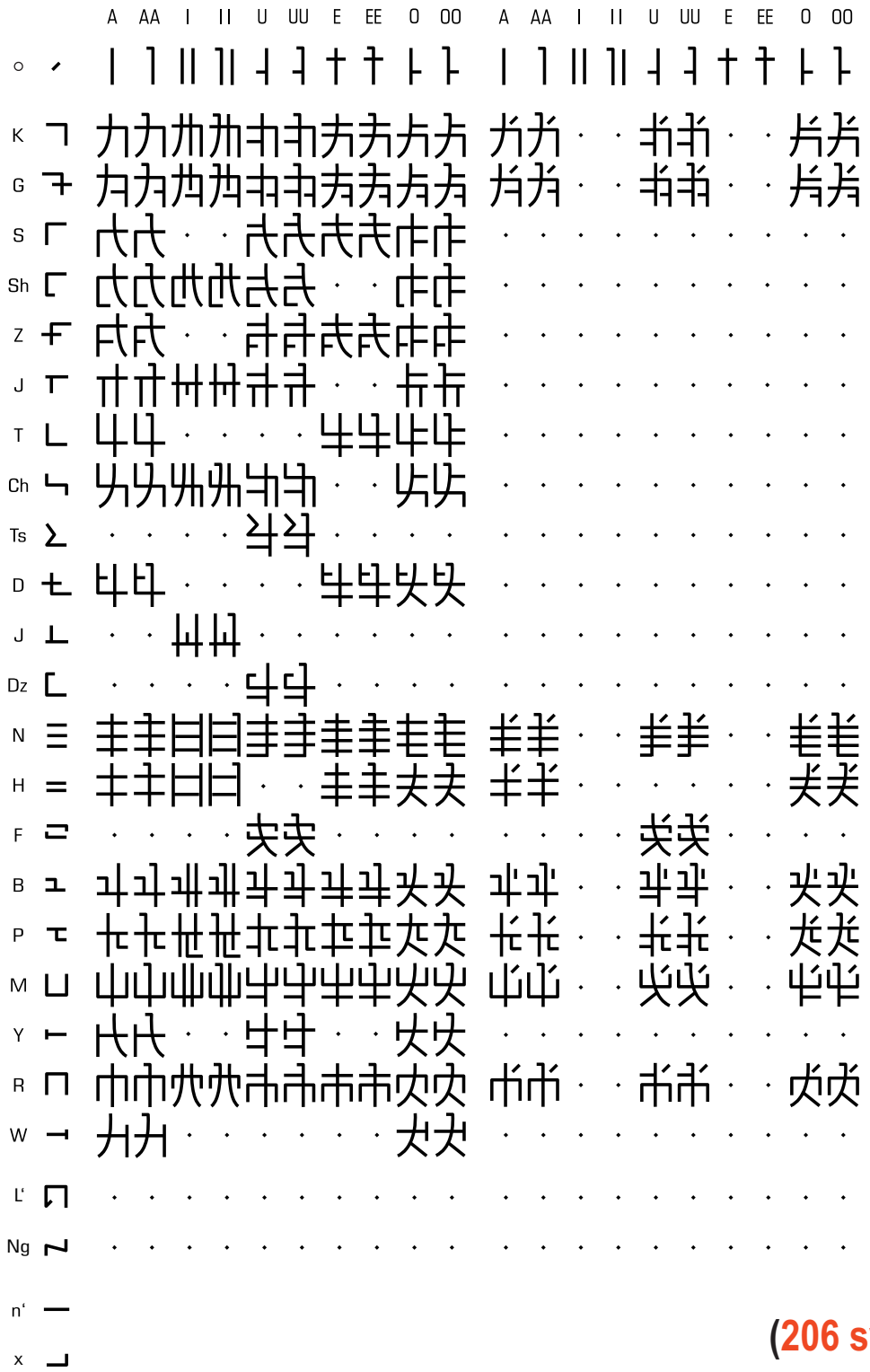
The further combination of these particles gives a sum of 206 syllables.

This table contains empty squares, because there are syllables (like “Si”) that do not exist in the Japanese language.

If an “n” is added to each of the 206 basic syllables (the categories 4,5,6), then 206 other syllables are earned.

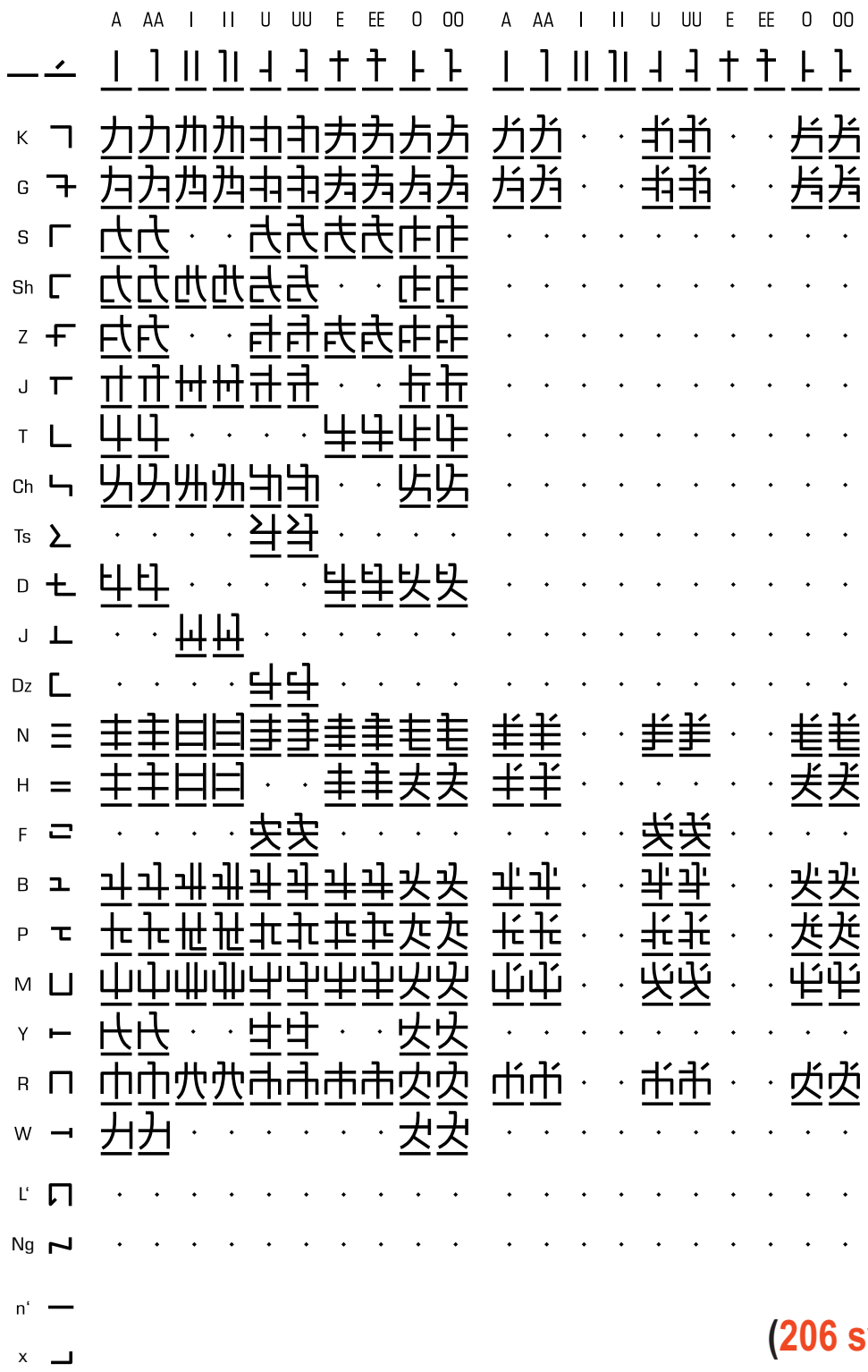
Also a stopping point can be added to each one of them (the categories 7,8,9), making it **618 syllables**.

The basic syllables (the categories 1, 2, 3) according to “Manjikana”.



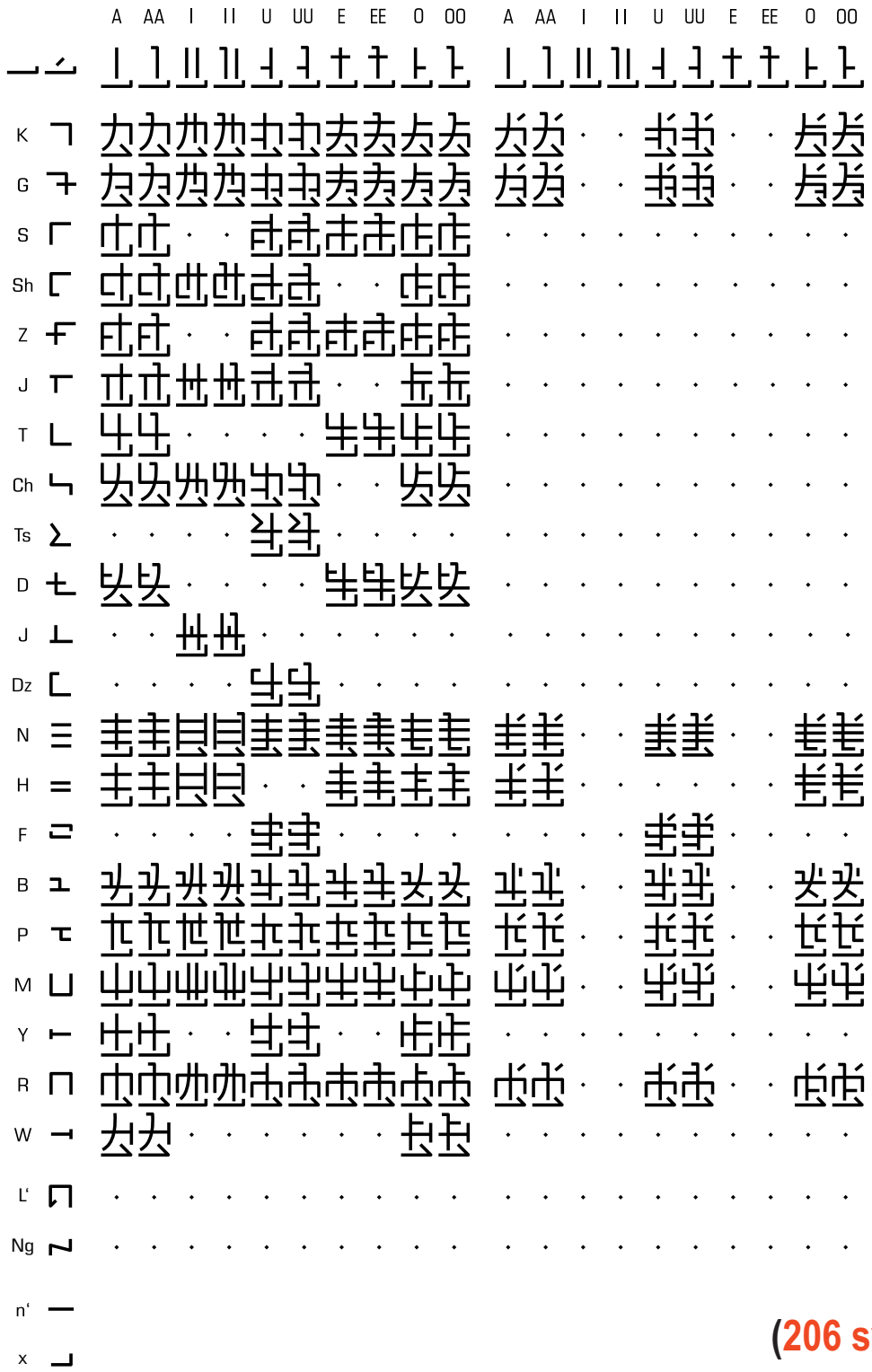
(206 syllables)

The basic syllables (the categories 4, 5, 6) according to “Manjikana”.



(206 syllables)

The basic syllables (the categories 7, 8, 9) according to “Manjikana”.

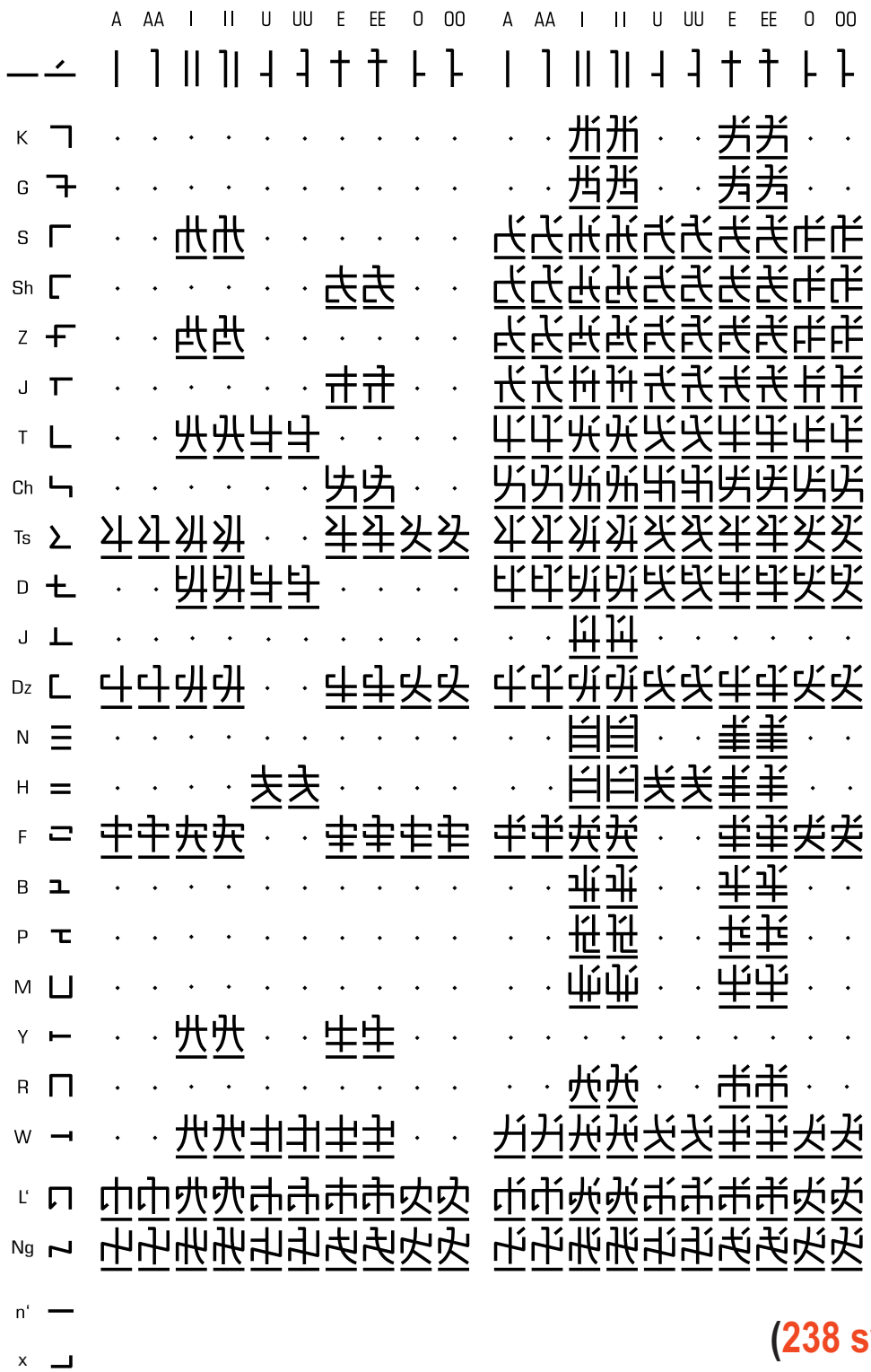


(206 syllables)

In the tables below are written the possible syllables which do NOT exist in the standard language, but appear on a few of its dialects. The missing syllables (categories 1, 2, 3) according to Manjikana

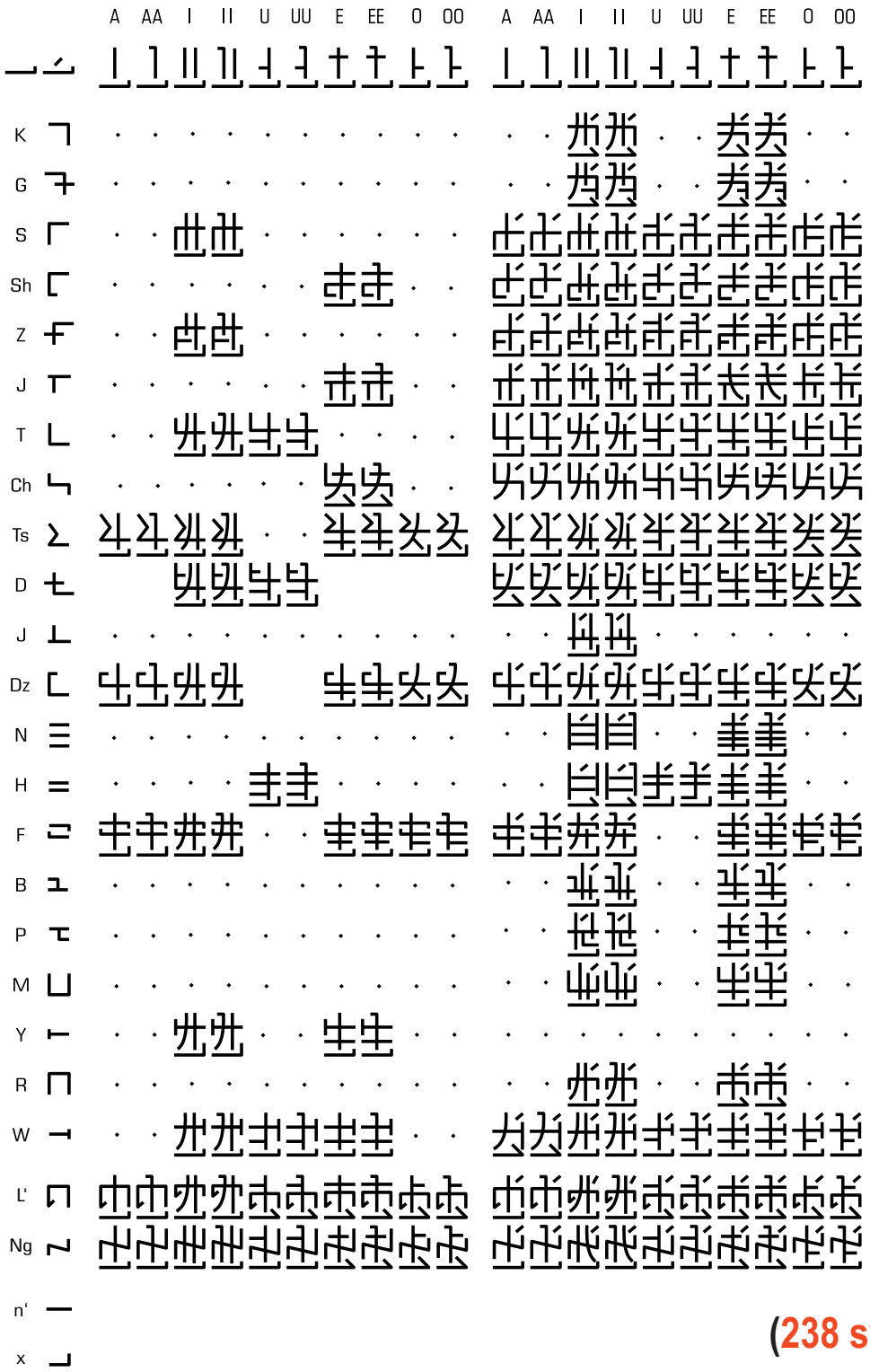
(238 syllables)

The missing syllables (categories 4, 5, 6) according to Manjikana



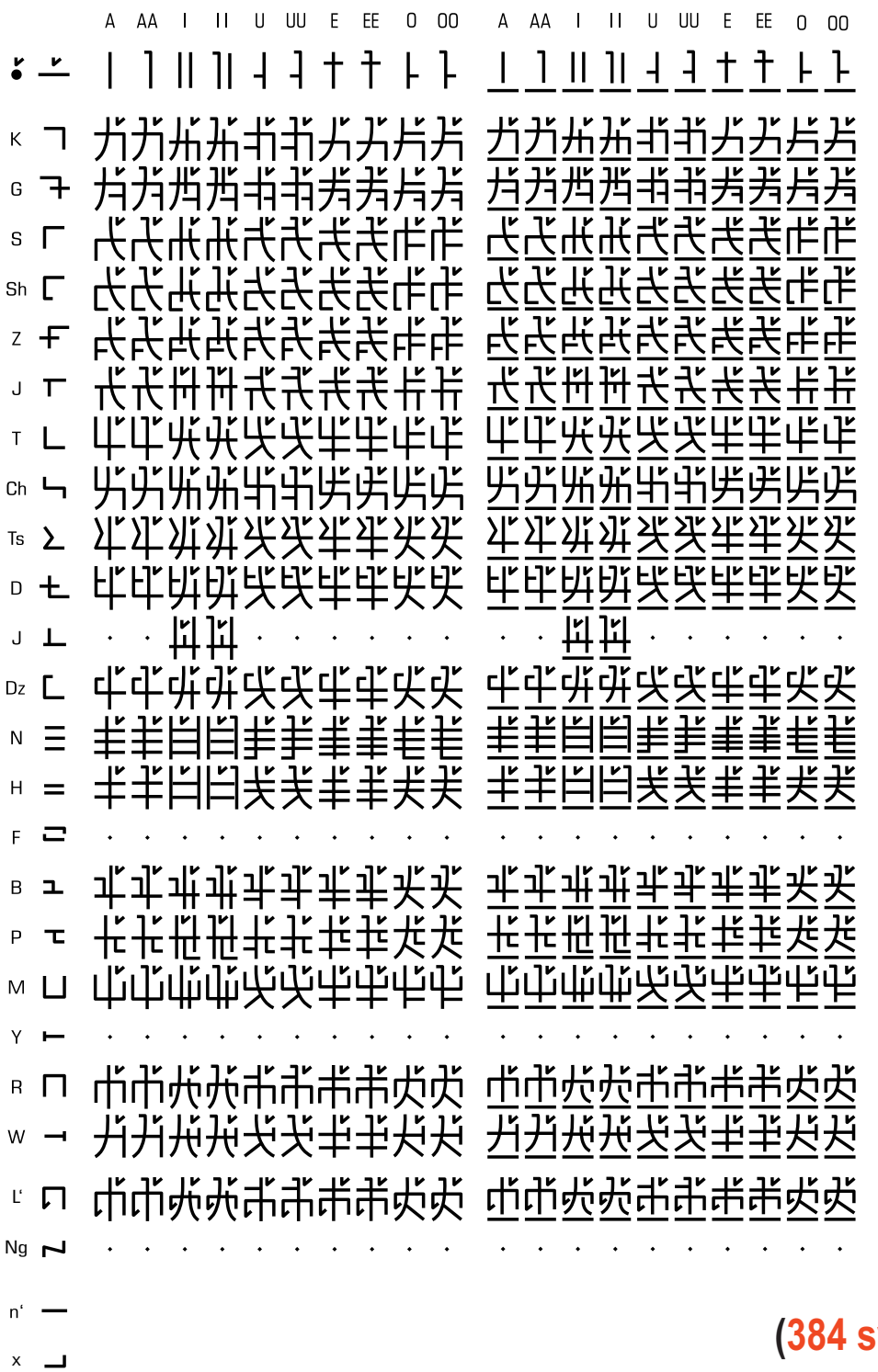
(238 syllables)

The missing syllables (categories 7, 8, 9) according to Manjikana



(238 syllables)

"CwV" and "CwVn" syllables, which also appear on some dialects, and rarely on the standard language, but only to facilitate the writing of non-Japanese words, like "kwa" etc.



(384 syllables)

2.2. The syllables of the Ainu language

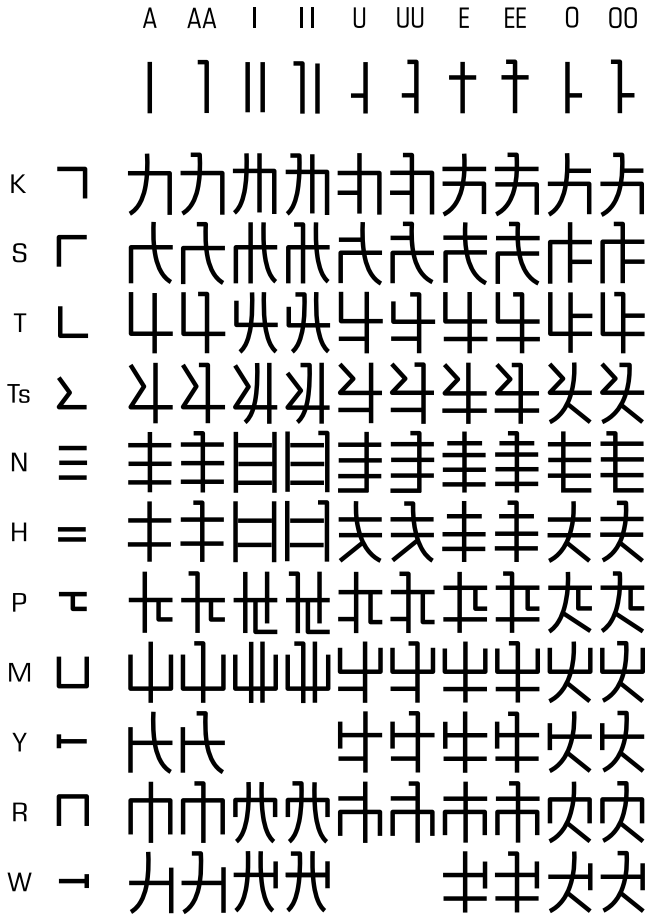
In the table below are listed the basic syllables of the first two categories: V (vowels only), CV (consonant + vowels)

		a	ā	i	ī	u	ū	e	ē	o	ō	10
1	K	ka	kā	ki	kī	ku	kū	ke	kē	ko	kō	10
2	S	sa	sā	si	sī	su	sū	se	sē	so	sō	10
3	T	ta	tā	ti	tī	tu	tū	te	tē	to	tō	10
4	TS	tsa	tsā	tsi	tsī	tsu	tsū	tse	tsē	tso	tsō	10
5	N	na	nā	ni	nī	nu	nū	ne	nē	no	nō	10
6	H	ha	hā	hi	hī	hu	hū	he	hē	ho	hō	10
7	P	pa	pā	pi	pī	pu	pū	pe	pē	po	pō	10
8	M	ma	mā	mi	mī	mu	mū	me	mē	mo	mō	10
9	Y	ya	yā	.	.	yu	yū	ye	yē	yo	yō	8
10	R	ra	rā	ri	rī	ru	rū	re	rē	ro	rō	10
11	W	wa	wā	wi	wī	.	.	we	wē	wo	wō	8
												116

These facts have been considered in the making of the table above:

1. The Ainu language
   a. It contains the cons.: “k”, ”s”, ”t”, ”c(ts)”, ”n”, ”h”, ”p”, ”m”, ”j(y)”, ”r”, ”v(w)”.
   b. It contains the vowels: “a”, “i”, “u”, “e”, “o” no matter long or short.
   c. At the end of a syllable the consonants “c(ts)” and “h” do not appear.
2. Other dialects
   a. The consonant “h” may appear at the end of the syllable.
   b. There is a difference between short and long vowels.

All the possible variations offered by each dialect are involved. There are 116 basic syllables of the first two categories (V - vowels only) and (CV – consonants + vowels).



Since the consonants “k”,” s”,” t”,” n”,” h”,” p”,” m”,” j(y)”,” r”,” v(w)” can appear at the end (3rd category – VC and 4th category - CVC), then the total of the possible syllables goes up to 116 *10 = 1160 syllables.

1) The combination of “c” + “i” is not read “ci” but “çi(chi)”.

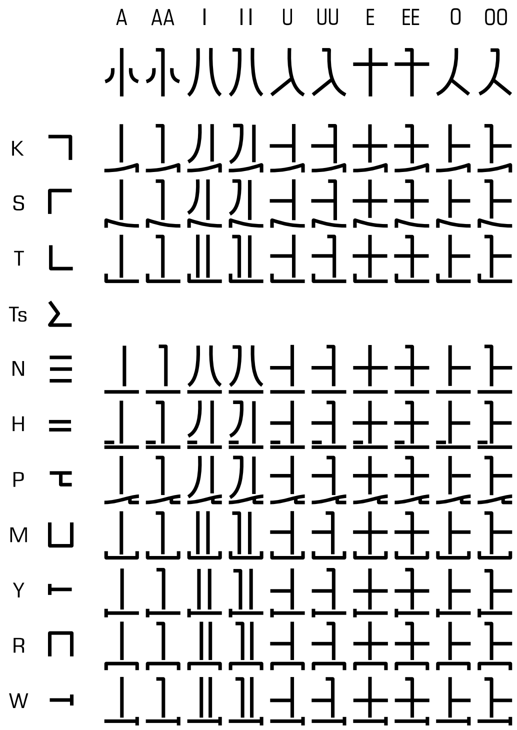
2) In case the letter “s” appears on the end, then is read “sh”. (ex/ “kas” is read “kash”) Since there is no exception to the normal rule, in order to not overload the writing, a compromise can be reached.

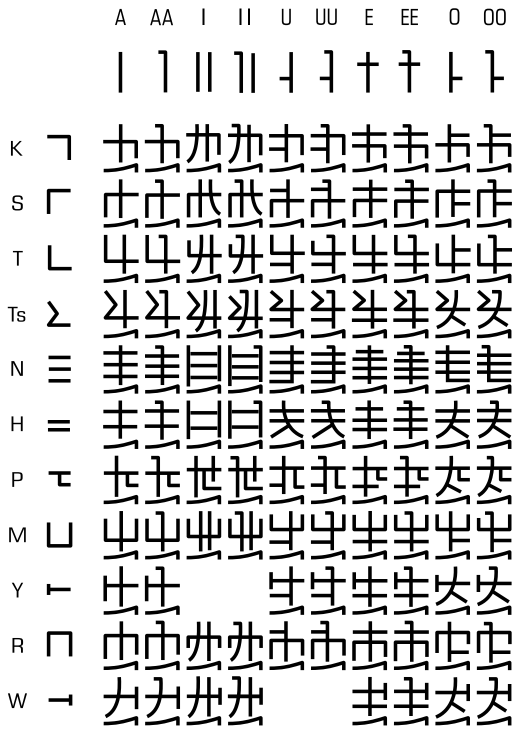
The basic syllables of the Ainu language and its dialects.

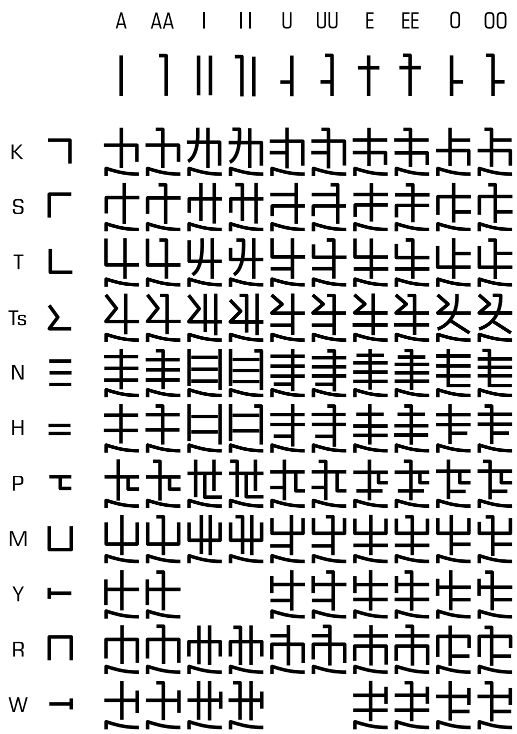
The combinations “yi”, “yii”, “wu” and “wuu” do not exist in these languages. They rarely consider differences between short and long vowels. In the words' meaning's behalf, they do not make any difference.

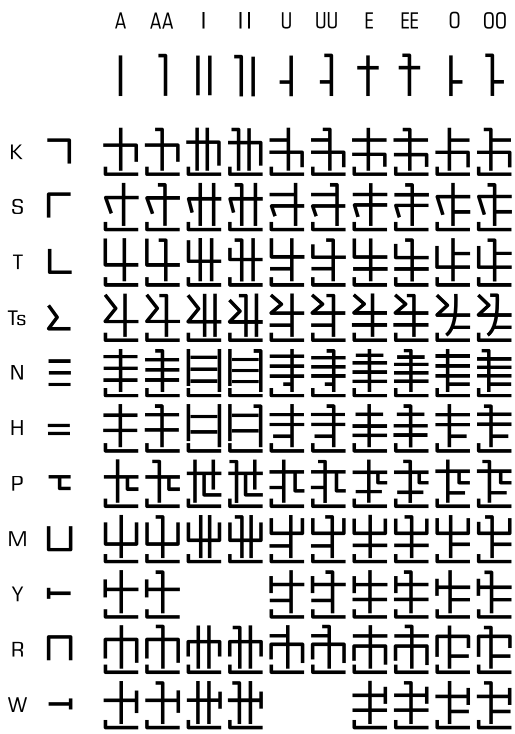
This being the case, the table above can be reduced to half itself, giving only 58 basic combinations. In the other hand, there would have been a total of 580 different combinations.

All possible syllable combinations of the Ainu language and its dialects (categories V, VC, CVk, CVs, CVt)

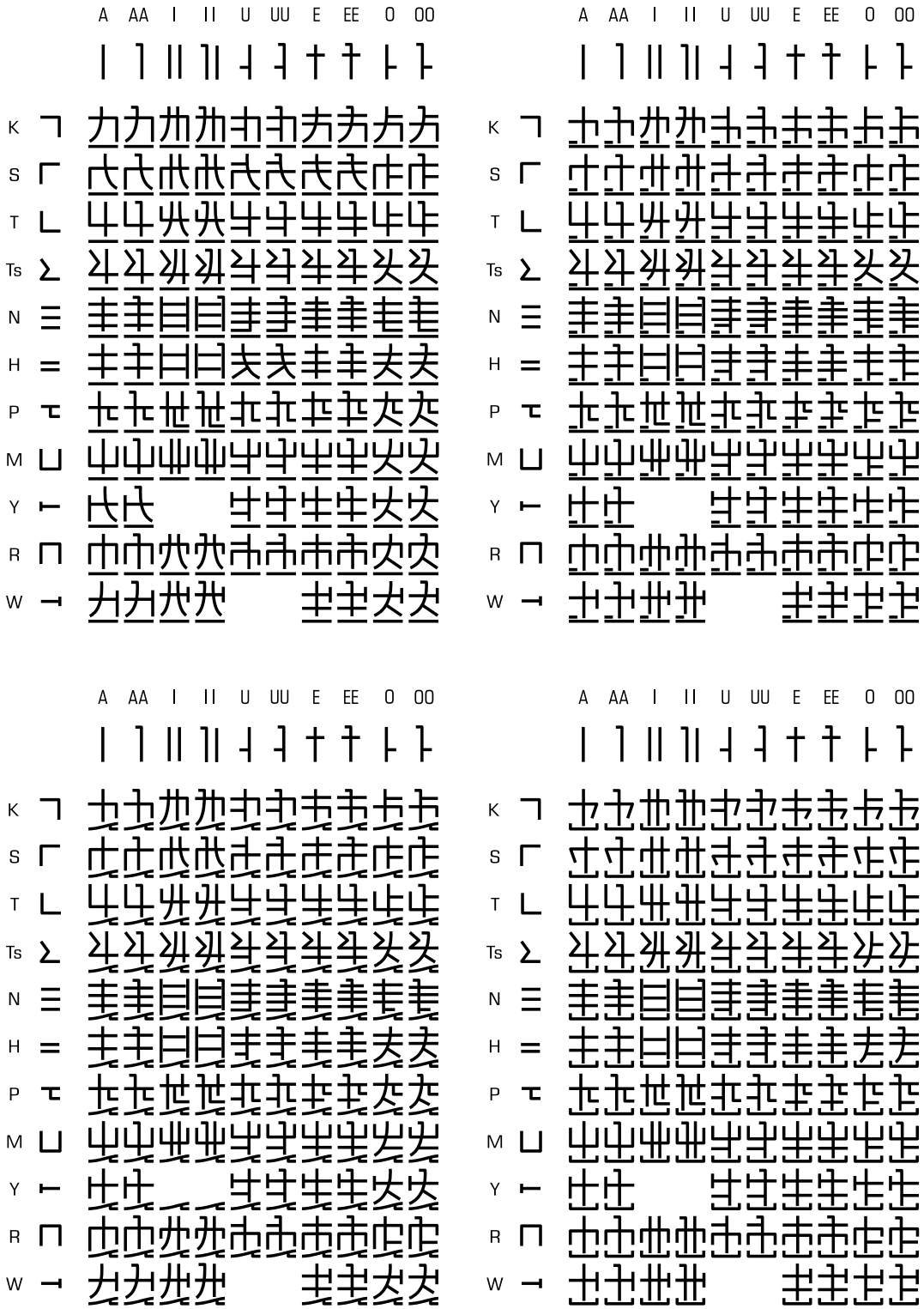




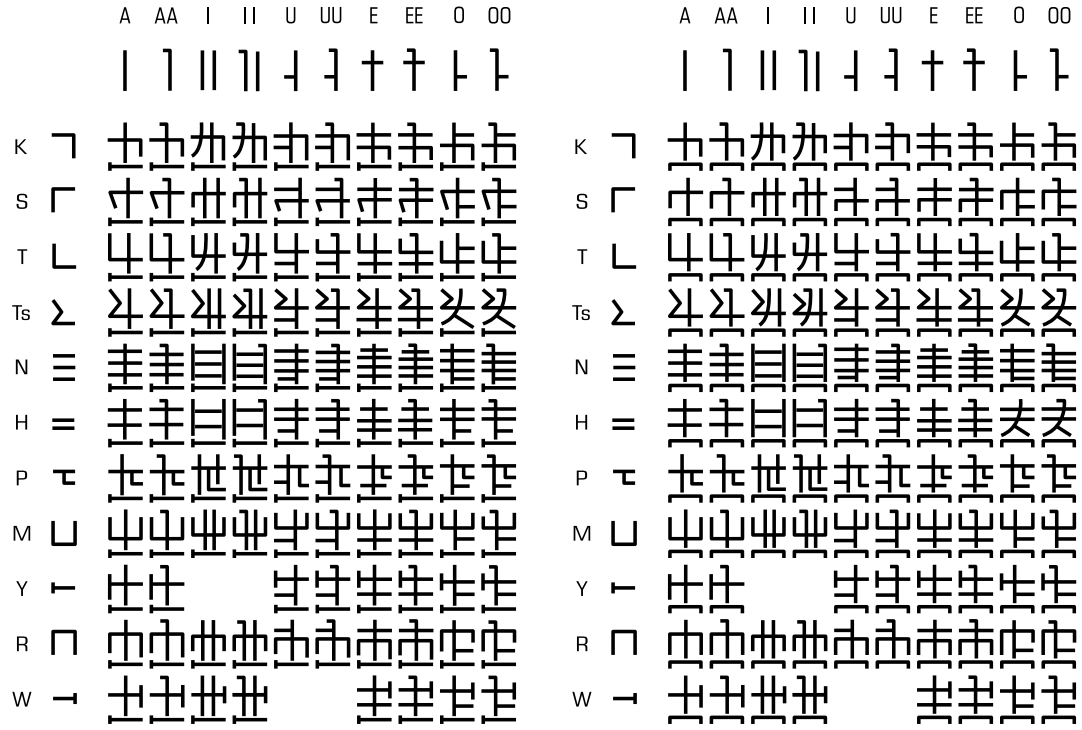


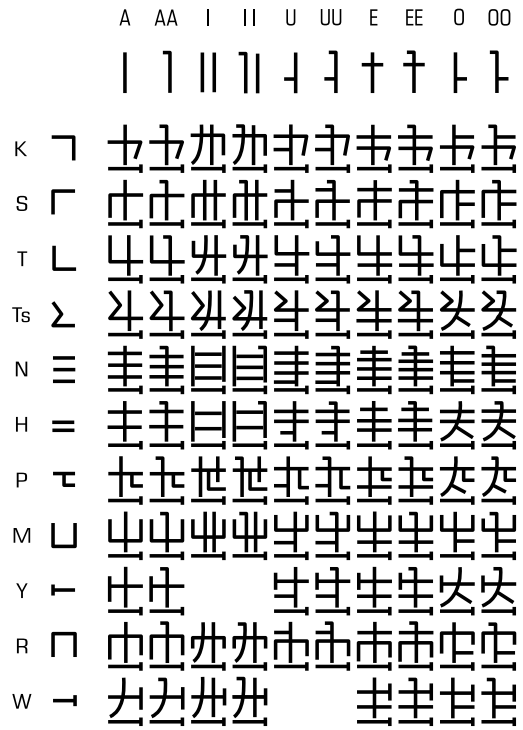


All possible syllable combinations of the Ainu language and its dialects (categories CVn, CVh, CVp, CVm)



All possible syllable combinations of the Ainu language and its dialects (categories CVj, CVr, CVv)





2.3. Combination Rules

If the syllable is divided into three main parts:

1. the beginning (C), 2. the middle (V), 3. the end (c)

then, the basic rules of combination are:

- "C" and "V" cross in such a way that C1 takes the horizontal position (position 1 – according to the previous scheme) and V takes the vertical position (position 3 – according to the previous scheme). "c" remains in a horizontal position under the C1 and V cross (position 4 – according to the previous scheme), so that the cross and „c" do not intersect.

- All this composition must be placed within an imaginary 5x7 rectangle.

- If any element is missing, its place is left empty.

2.4. The lengthening of the vowels

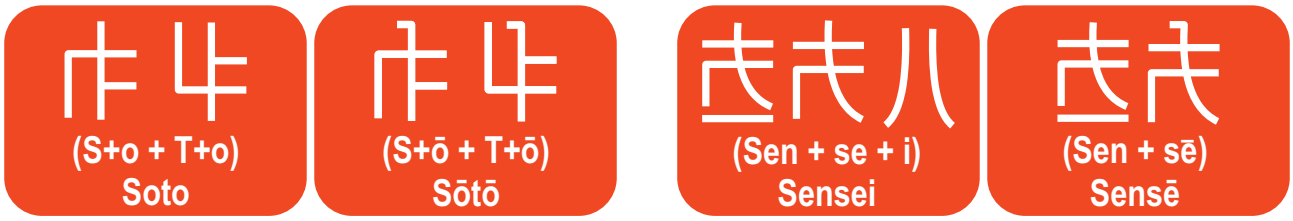
In the Japanese language there is a difference between the short (A; I; U; E; O) and the long vowels (AA; II; UU; EE; OO). Since it is meant a lengthening and not a repetition therefore, the long vowels can be distinguished by adding a certain mark and not by being written twice, as it actually occurs.

This mark is a short horizontal line in the upper edge of each long vowel. This mark is always directed to the left side.

For example, the only difference to be found between the word "Soto" (meaning: outside) and the word "Sōtō" (meaning: few) is the length of the vowel "o". To write the long vowel you start from the mark and then the letter.

According to the "Hiragana" writing the lengthening of the vowels "e" and "o" are made by adding respectively the vowels "I" (Sensei) and "u" (Toukyou). Since "ei" and "ou" are read "ee" and "oo", they can be written as "Sensē" and "Tōkyō".

This rule is based on the principle of adapting the writing system to the spoken language.

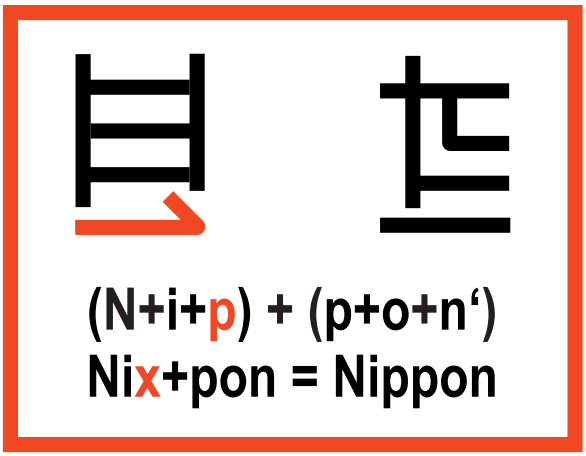


2.5. The lengthening of the consonants

Even though the term is “lengthening”, there is no such thing as long consonants. In Japanese exists a stopping point, a “mute sound” denoted by “x”. The word “Nippon” (Japan) consists of two syllables: “nip” + “pon”. The first syllable does not end with the letter 'p', but with a stop “nixpon”. During the articulation of the word, you begin with the particle “ni”, then comes a stop (the mute sound) and at the end the other syllable. During the transcription at the stopping point the consonant with which the next syllable starts is placed.

“Kippu” – “Kix-pu” / “Kissaten” – “Kix-sa-ten” / “Zettai” – “Zex-tai”

The mute sound is represented by a wide horizontal line, ending with a short vertical line on its upper right. According to the acquired space, the short line takes a vertical or a little turned within position. This character is always written in position 4.



2.6. Palatalization

According to the actual writing systems, “Hiragana” and “Katakana”, palatalization is expressed by adding the syllables “ja” (ya), “ju” (yu) and “jo” (yo) to the consonants of the colon “i” from the table of “50 Sounds”. This means that to form the syllable “Kja” (Kya), is needed to add the syllable “Ki” to “ja” (ya).

“Manjikana” marks this phenomenon in the correct way, since there is no need for two special characters where the amount of syllables remains the same and it can be easier represented with a special sign inside the syllable. This special sign takes the form of a minus in a 45° clockwise, placed always on the upper right, according to position 5.

The word “Ningyō” (diploma) consists of two syllables: Nin + gyō. The second syllable contains a palatalization, where a “j” (y) is pronounced after the “g”. According to “Hiragana” this word is written:

“Ni + n + gi + yo + o” (5 characters & 5 spaces).

With “Manjikana” this word is written with only two characters and two spaces, since it contains only two syllables.

To help the writing of the foreign syllables (mostly Anglo-Saxon origin), the letter “v” can be placed in position 5.

2.7. The accent

The syllables can be pronounced with an upper or lower accent. Thanks to the considerable amount of homographs, the wrong pronunciation of the accent gives the word another meaning.

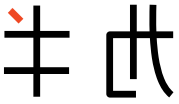
“Manjikana” easily fixes this issue by adding a special sign marking only the upper accent. This takes the form of a minus in a 45° anticlockwise, placed always on the upper left, according to position 6.

In case the accent does not affect the word's meaning there is no need for it to be written at all.

For example: The word “Hashi” has two versions: “Hashi” (bridge) and “Hashi” (eating sticks). In this case the accent affects the word's meaning, so it is necessary for it to be written.

Since every syllable has two versions of itself with a lower or upper accent, we earn these results:

(H+a) + (Sh+i)
Hashi = Bridge



(H+a) + (Sh+i)
Hashi = Eating sticks

Syllables (categories 1,2,3)	are 206	(no accent sign)
Syllables (categories 4,5,6)	are 206	(no accent sign)
Syllables (categories 7,8,9)	are 206	(no accent sign)
	Total: are **618** syllables	(no accent sign)

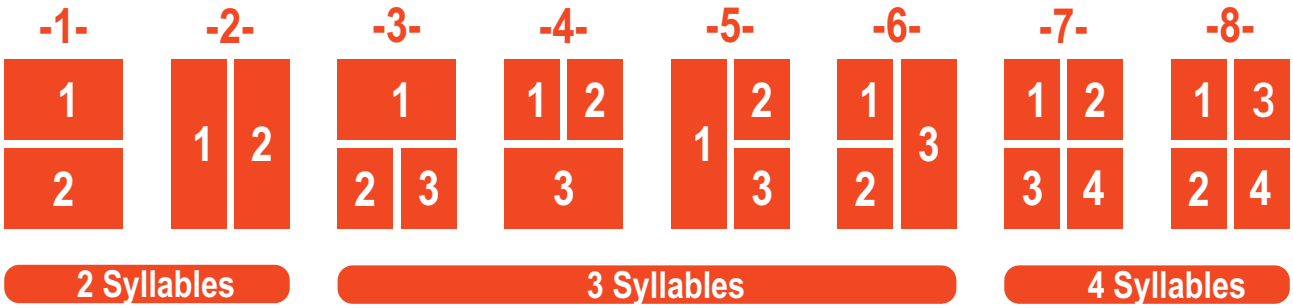
	618 syllables (upper accent)
+	**618 syllables** (lower accent)
Total:	**1.236 syllables** (all possible versions)

In conclusion, the Japanese language contains **1236 syllables** (excluding the artificial ones, created to simplify the writing of the foreign syllables).

3. Nikana (Syllable Groups)

The combination rules

In this level more than one syllable can be grouped in a 5x7 rectangle, according to the tables below: (+4 syllables: division is required!)



Theoretically, the syllables can be grouped in morphemes, but the latter does not always appear at the end of a syllable (ex/ the verb “hanasemasu”).

Ha + na + se + ma + su

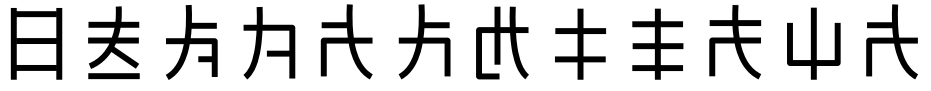
In this case the morpheme is “hanas”. The letter “s” cannot be written alone and it requires being followed by the vowel “e” which is not part of the morpheme. This means the letter “s” is left out of the morpheme group (morpheme -) or the letter “e” is added (morpheme +).

This rule is not applied when the reading clarity is distorted by the number of the lines, or there are more than 4 syllables.

Let's take for example the sentence: “Nihongo ga sukoshi hanasemasu” (I speak a little Japanese) and compare the actual writing of it with Manjikana.

With the actual writing, this sentence is written with 56 lines (122 hand movements), and with Manjikana it is written with 46 lines (96 hand movements).

At the table above it is denoted the number of hand movements required by the standard version of Manjikana, Nikana 1 (simple syllable groups) and Nikana 2 (maximum number of grouped syllables.)

Latine:	**Nihongo ga sukoshi hanasemasu**
Kanji/Hiragana:	日本語が少し話せます
Manjikana:	
Nikana 1:	
Nikana 2:	

Nikana 2 reduces 29.5% of the hand movements, 26.85% lines and 50% spaces.

In **Nikana 1** the above sentence is grouped:

1-Nihon, 2-go, 3-ga, 4-suko, 5-shi, 6-hana, 7-se, 8-ma, 9-su

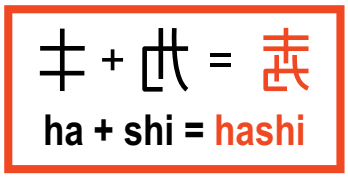
In **Nikana 2** it is grouped as:

1- Nihongo – grouped according to scheme 3 (1-ni, 2-hon, 3-go)
2- Ga – one syllable, no group
3- Sukoshi – grouped according to scheme 4 (1-su, 2-ko, 3-shi)
4- Hanase – grouped according to scheme 3 (1-ha, 2-na, 3-se)
5- Masu – grouped according to scheme 1 (1-ma, 2-su)

This sentence written by hand:

3.1 The simplification rules

To group the syllables a few steps and rules must be followed. First we need to know how many syllables are about to be grouped. The word “hashi” has two syllables: ha +shi. To group the syllables, we can choose one of the first two schemes. The selected scheme must be aesthetically suitable to the other syllables as well. Other selections are not incorrect, but the process must be oriented towards the aesthetic.



For the word “hashi” is selected the first scheme, where the first syllable is placed above the other one.

This process requires 7 lines and 14 hand movements.

However, the hand movements can be reduced by reducing the number of the lines. In the picture on the right, there is easily noticed that the lines that follow the same direction can be connected to each other. In the first combination (above), the group formed is in the standard version, and in the second combination (in the middle) and the third one (below), the vowel “a” from the syllable “ha” is connected to one of the lines of the vowel “i” from the syllable “shi”. Since “i” has two vertical lines, there are two possible connection ways, and therefore, three different versions of the group.

So, to combine these two syllables two schemes (1 or 2) can be used. Just for the scheme 1 there three ways of combinations. All three combinations are phonetically identical, but as a result of the simplification, the second and third form are written with 6 lines and 12 hand movements.

In conclusion, with only six lines can be written four sounds, giving a average of 1.5 lines for sound. The margin moves from 1 to 2 lines per sound.

No system offers such efficacy,
without pointing out the language's complexity.

3.2 The grouping of two vowels

If two vowels appear alone next to each other, they can be combined in one space.

The word “Aikidō” (Japanese martial art) would be normally written in 4 spaces: “a” + “i” + “ki” + “dō”. The vowels “a” and “i” can be written together, like in the figure:

The vowels can be grouped following these principles:

1. **Short vowel + short vowel**
2. **Short vowel + long vowel**
3. **Long vowel + short vowel**

The short and long version of the same vowel, or two long vowels cannot be grouped together!

The table below shows all the possible combinations:

		a	ā	i	ī	u	ū	e	ē	o	ō	
1	a	ā	--	ai	aī	au	aū	ae	aē	ao	aō	9
2	ā	--	--	āi	--	āu	--	āe	--	āo	--	4
3	i	ia	iā	ī	--	iu	iū	ie	iē	io	iō	9
4	ī	īa	--	--	--	īu	--	īe	--	īo	--	9
5	u	ua	uā	ui	uī	ū	--	ue	uē	uo	uō	9
6	ū	ūa	--	ūi	--	--	--	ūe	--	ūo	--	4
7	e	ea	eā	ei	eī	eu	eū	ē	--	eo	eō	9
8	ē	ēa	--	ēi	--	ēu	--	--	--	ēo	--	4
9	o	oa	oā	oi	oī	ou	oū	oe	oē	ō	--	9
10	ō	ōa	--	ōi	--	ōu	--	ōe	--	--	--	4
There are 65 possible vowel combinations within a single space												65

Reading the grouped vowels:

1. The vowel “a” is too thin to fill a 5x7 rectangle, so two short lines are added to the sides to both its versions.

2. All vowels develop vertically, so their grouping also mainly consists of vertical lines (except the small elements).

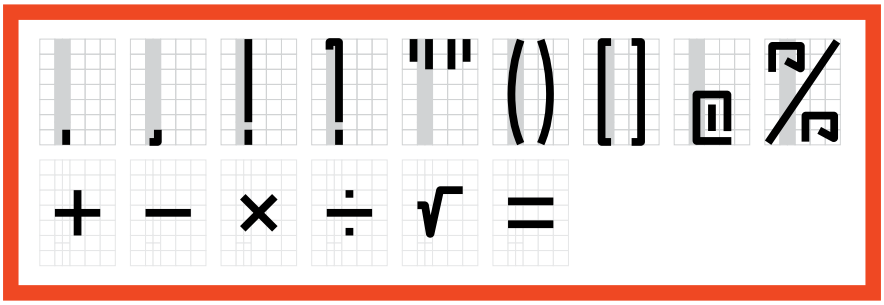
3. The vowels must not intersect.

4. It is read first the vowel whose upper edge is higher; no matter how downward goes its development (in the group “ai” the “a” goes higher and it is read first; in the group “ia” the “i” goes higher and it is read first).

3.3 Punctuation Marks

Some of the punctuation marks and mathematical operations are as below.

If the rectangle is divided in 5 columns, the punctuation marks are written in the second one. The double marks are written in the second and fourth. The mathematical signs are placed always in the middle. Following this order other marks can be created.

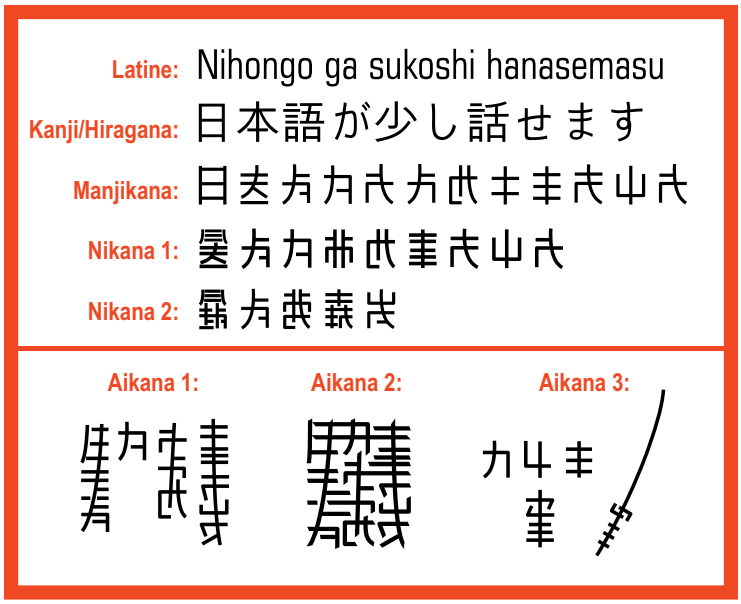


4. Aikana

4.1 Aikana (the free writing)

It is the third level of the system. “A” and “I” are the first two letters of the alphabet. Also, the word “ai” means love or desire. This reminds people to distance themselves from the strict rules without violating them and instead, get creative with them.

In the “Aikana” system three main developments are distinguished:



4.2 First Development

Here the syllables are connected in words. No matter how many they are, they all follow a vertical line, long enough to go through the entire word's length, also building the necessary vowels for each one of them.

After creating the after image inside their head, the vertical line is firstly placed, and then the consonants and the other parts of the vowels.

This development originates from the rules of the first two levels and opens the doors for wondering.

This level reduces even more the number of lines. The example above is written with **39 lines** and **83 hand movements**.

4.3 Second Development

In this level syllables and words can be connected vertically and horizontally, creating enormous compositions of different forms and consistency.

After creating the image inside their head, the main vertical and horizontal lines are placed, and then all the other elements, giving shape to each word step by step.

This level reduces even more the number of lines. The example above is written with **34 lines** and **73 hand movements**.

In the table below there are listed the numbers for each level of the system:

	Hand movement	%	Average for sound	Numbers of lines	%	Average of lines	Space
Kanji/Hirag.	122	100	4,88	56	100	2,24	100 %
Manjikana	96	78,7	3,84	46	82	1,84	120 %
Nikana 1	89	73	3,56	44	78,6	1,76	90 %
Nikana 2	86	70,5	3,44	41	73,2	1,64	50 %
Aikana 1	83	68	3,32	39	69,7	1,56	free
Aikana 2	73	59,9	2,92	34	60,7	1,36	free

4.4 Third Development

In this level people go beyond the first two developments, towards the creation of figures according to the sample text without violating the basic rules.

Let's take the words “Hana” (flower) and “Katana” (the authentic Japanese sword) as an example. They can be written with the syllables “Ha” + “na” and “Ka” +” ta” + “na”.

According to Nikana, these syllables can be grouped following one of the 8 schemes. In Aikana they can be written in different versions; first by connecting the vowels vertically, or by giving the written word its own shape (“Hana” in shape of a flower and “Katana” in shape of a sword).

Even though the writer is totally free in managing the shapes and versions, she/he must obey an absolute rule:

In the Aikana level any content that transmits or represents any kind of negative vibe or meaning is strongly disallowed! !

This level is open to everyone to contribute in creating new versions or improving the already existing ones.

5. Numbers

5.1 The system selection

There are many numerical systems in the world, evidencing the heritage of the knowledge through the centuries. From all the existing system, few of them have wide use due to their efficacy. By comparing these systems, and analysing their pros and cons, it is realized that in order to create a new system, three facts must be taken into consideration:

1 **The new system must be a decimal one since it is the most widely spread.**

2 **Numbers must represent their correct value (not through adding like the roman numerical system) (CCCLXXXVIII = 388)**

3 **Numbers must represent the value of the powers of ten in their actual position (unlike the Chinese system: 3* (100) + 8* (10) + 8 = 388)**

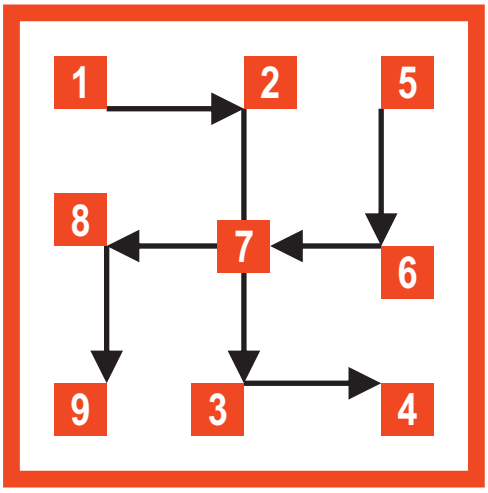
5.2 The basic Numbers

The numerical system “Mansūji” is created based on the rules above and the writing system's rules. Both “Manjikana” and “Mansūji” originate from the “Manji” symbol.

By observing the symbol in the figure, a hand movement from the numbers 1 to 9 is followed. The first number is placed at the beginning point (1), the first turn (2), the second turn (3) and the stop (4). Then it starts again at (5), first turn (6), crossing the line in the middle (7), second turn (8) and the end (9).

8 positions on the vertices and one in the middle show the positions where the numbers stay within the rectangle, listed after the formation steps of the “Maji” symbol. To build the characters for each number a simple logic is followed:

“The signs show the position of the numbers within the rectangle”.



1 -vertical line, turning on the upper left side

2 -vertical line, on the upper edge, showing the number is between 1 and 5

3 -vertical line, on the lower edge, showing the number is between 9 and 4

4 -vertical line, turning on the lower right

5 -vertical line, turning on the upper right

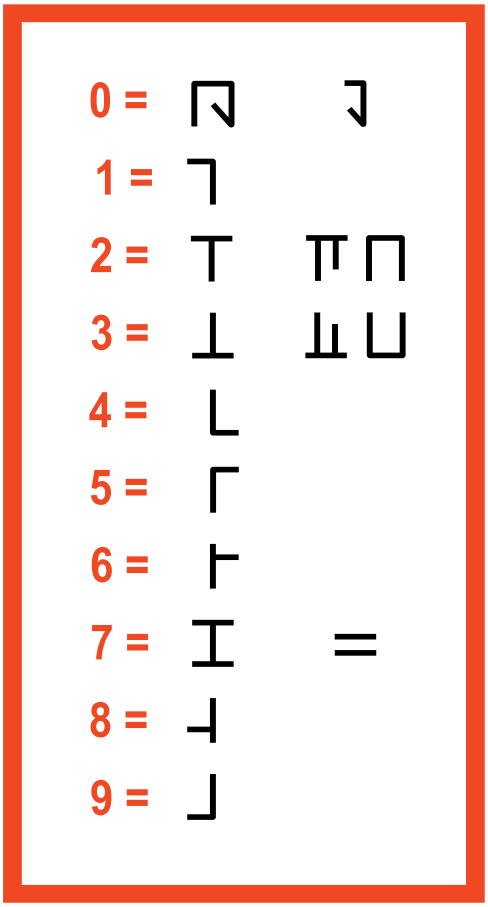
6 -vertical line, in the middle heading on the right

7 -vertical line, on the upper and lower edge, showing the number is between 2 and 3

8 -vertical line, in the middle heading on the left

9 -vertical line, turning on the lower left

0 -unfilled rectangle



Some of the numbers (2,3,7,0) show special forms, which do not lose their original logic and are used in special combinations.

5.3 The grouping process

The number can be written alone or grouped together within the rectangle.

Taking the number 25715394608 as an example, its standard writing would be each number after the other. To read them faster the numbers are divided by triple groups starting from the last digit. In this system numbers are grouped three by three and written together as a single piece.

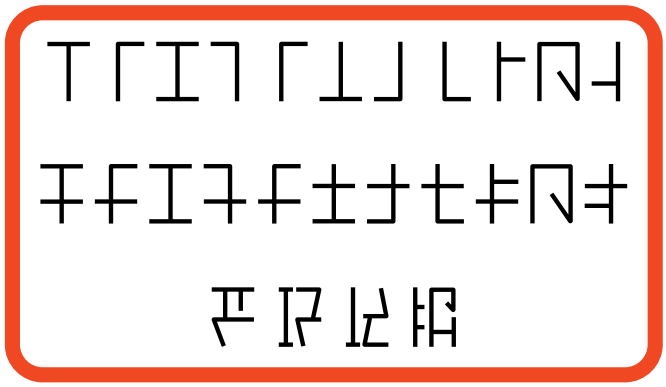
The numbers are written in two ways:

1) 25715394608 (alone)

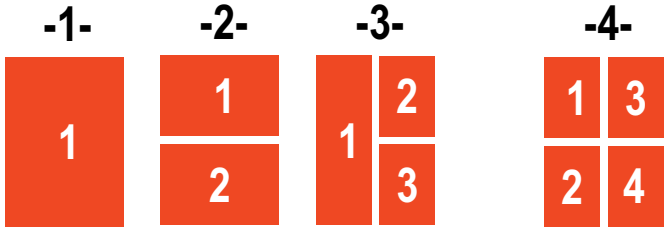
2) 25-715-394-608 (groups of three)

In the first row on the figure numbers are placed one by one. When some numbers are placed next to each other (1 and 5, 5 and 3, 4 and 6, etc.) empty spaces are created, which visually are not correct, besides, they can be easily mistaken for a letter.

To fix this, a rule must be applied; whenever the numbers are written separately, 1,2,5,6 take a horizontal line in 1/3 height starting from the bottom, whereas 3,4,8,9 in 2/3 of the height. 7 has no need for such a line.



To group the numbers there are 4 schemes as below:



1- The numbers are written separately / after the grouping process one number has remained ungrouped

2- There are only two numbers / after the grouping process two numbers has remained ungrouped

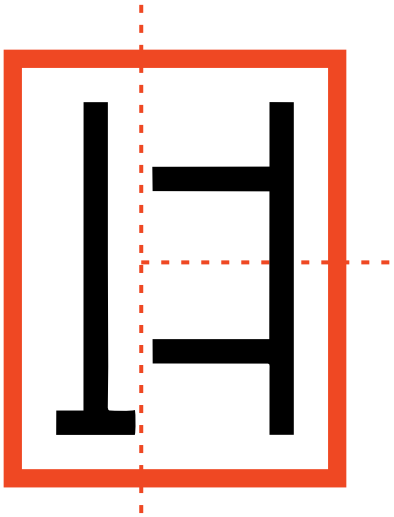
3- Grouping three by three

4- This is used only in special cases, such as: 12.07.2018; the year (2018) can be written as a four piece inside a single rectangle.

The grouping three by three according to the third scheme:

To write the number 388, the combination of 88 according to the second scheme is taken and the number 3 is written on the left through its entire length.

Here it can be observed that hundreds are written on the left through all vertical length. The tens are written combined from the middle to the top, whereas the basic digits are written combined from the middle to the bottom.



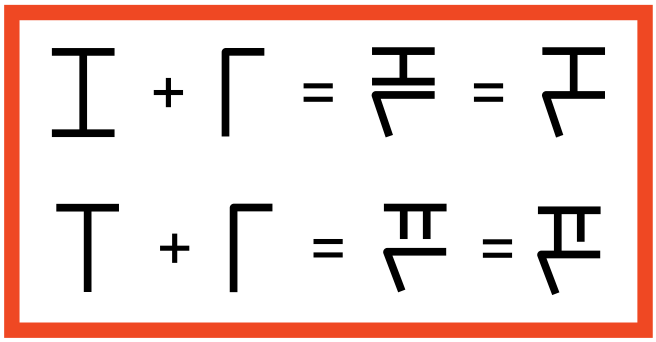
5.4 Simplification Rules

During the grouping process, the lower horizontal lines of the upper number can be merged with the upper horizontal line of the lower number, just like in the figure.

If there is no possibility of merge, the numbers must intersect to make a compact figure.

To combine 7 with 5 (in the first row), the two lines are merged together, but to combine 2 with 5 both numbers intersect each other by lengthening one element.

Taking 25 as an example, it is observed that to create the combination the special form of 2 with two vertical lines is selected. (this appears only on the numbers 2 and 3). Using the normal version with just one vertical line of the number 2 would make 25 appear same as 75.



Just like above, the numbers 3 and 7 can be confused, so the number 3 is also written with two vertical lines where it is required.

These are all the possible double combinations of the numbers from 0 (00) to 99:

Exception to this rule are the numbers 40, 45, 90, 91, as there is no place for simplification. They simply are placed one on top of the other.

5.5 Grouping zeros

Large numbers with a lot of zeros like 5.000.000, represent a large amount of 0s, which can be grouped within a single rectangle. Zeros can be grouped three by three or altogether, no matter how many they are. To write these two rectangles are required; one for the 5 and the other one for the zeros.

The grouping of zeros starts this way:

1-In the beginning one zero is written (the unfilled rectangle)

2-Then the total number of zeros is placed

If the number of zeros is between 2 and 9 it is written vertically through the entire length of the rectangle, just like in the figure (top) where are grouped 6 zeros.

If the number of zeros is between 10 and 99, then the tens are written horizontally, whereas the single digit is written in such a way that both digits cross each other over the zero and the single digits lays through the entire length; just like in the figure (middle and on the bottom) where 16 and 26 zeros are grouped respectively.

The single difference between these two combinations lays on the crossing of the numbers 1 and 2 over 6 and 0, changing the meaning from 6 to 16, or to 26 zeros.

If the number contains more than 99 zeros it is proceeded this way:

Example: 5 with 6000 zeros

This number is written as: 5 60(0) 0(0) 0(0)

Example: 7 with 785247 zeros

This number is written as: 7 78(0) 52(0) 47(0)

These tables show all the possible combinations of the numbers from 0 to 999 and the groupings of zeros.

6. Heteronimization

6.1 Observation over the actual condition of homonyms

The Japanese language has a relatively small number of sounds. Also, the number of syllable combinations are relatively small compared to other languages. Eventually, the formation of homonyms has been inevitable.

Homonyms are divided into three groups:

1. **Homophones** (words that sound the same but have a different meaning)
2. **Homographs** (words that sound differently, but are written the same)
3. **Homophones** & **Homographs** (words that sound and are written the same, but have a different meaning)

There are a lot of studies on this topic, but the exact number of homonyms has never been identified. All the studies show that their number is high enough to create confusion in the writing process and daily communication.

This is the main reason why the Japanese language cannot give up the Kanji symbols. A word with multiple meanings cannot be written with a sound based system without creating confusion, while there is a different Kanji mark for each one of them. This also shows the tight connection of the symbols with the spoken language.

If the language could be set free from homonyms, there will be no more need for the Kanji symbols.

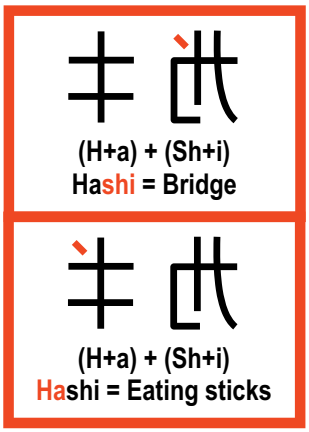
On the next pages it is explained how the “Manjikana” system can contribute to fixing this major issue.

6.2 Heterographics through the accent

The accent is an element easily distinguishable while articulating sounds, but not when it's written. In this case the problem are the homographs. To fix this, the accent can be written with the “Manjikana”.

The real question here is how much can the writing of the accent improve the condition, where in different dialects the accent is written differently?

The fact that not all possible variations can be arranged must be taken into great consideration. Taken in account only the standard language, the only one used in legal papers and documents, laid through all Japan, the accent indentation solves the problem in great a deal.



6.3 Heterographics through grouping

If two or more words sound the same, then their syllables can be grouped according to different schemes in order to form different visual representation for each word.

The word “Sanka” (Participation) and “Sanka” (rust) sound the same, but can be written in different ways, just like in the figure. This makes the meaning distinguishable through writing.

6.4 Heterophonies by including new syllables

In average, over 93% of the words have only one meaning. 4% have two meanings, and 1.5% three. From these data the conclusion that if any way that can phonetically differentiate till 5 (or even more) homonyms is found, the language can be cleaned up to 99% is reached. By these numbers it is fair to say that the problem would easily be called solved.

One possible solution would be including 5 or more non-Japanese syllables that do adjust the Japanese ones' structure, in the empty spaces in the table of syllables.

The empty spaces can be filled with the syllables listed in the figure. In this list are not included syllables with long vowels or stopping points.

These can function as homonymic suffixes. In the example of the word “Sanka” by adding the first two suffixes from the list:

(sanka +si) - participation

(sanka +se) - rust

To write these words there are two possible versions:

1) by index numbers

- Sanka 1 (si) 
- Sanka 2 (se)

2) by Nikana

- Sankasi (1) 
- Sankase (2)

1.	Si	Sin
2.	Se	Sen
3.	Zi	Zin
4.	Je	Jen
5.	Ti	Tin
6.	Tu	Tun
7.	Che	Chen
8.	Tsa	Tsan
9.	Tsi	Tsin
10.	Tse	Tsen
11.	Tso	Tson
12.	Di	Din
13.	Du	Dun
14.	Dza	Dzan
15.	Dzi	Dzin
16.	Dze	Dzen
17.	Dzo	Dzon
18.	Hu	Hun
19.	Fa	Fan
20.	Fi	Fin
21.	Fe	Fen
22.	Fo	Fon
23.	Ye	Yen
24.	Wi	Win
25.	Wo	Won

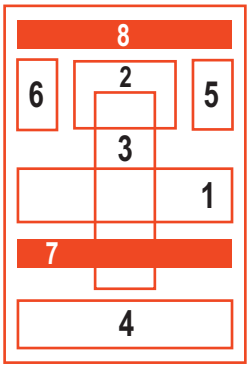
6.5 Heterographics through index signs

The numbers can be used to distinguish the word's meaning. If a word has 5 meanings and there are listed from one to five, then at the end of the word the respective number can be placed. The numbers which are essential to the word's meaning take a horizontal line on the top.

In the figure are represented “Sanka 1” and “Sanka 2”, where the numbers 1 and 2 distinguish the first and second meaning of this word. This method is very practical, since there are very few words having more than 9 meanings.

6.6 Heterographics through included index signs

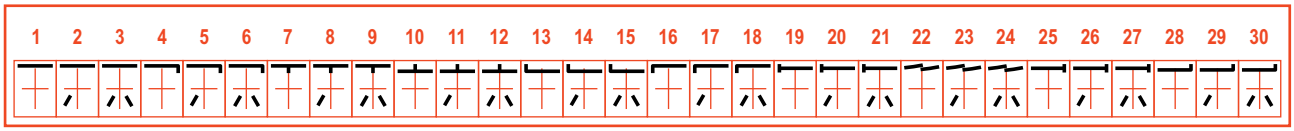
The numbers used to distinguish meanings can be placed within the rectangle where the syllable is. This completes even more the basic scheme, forming two extra positions (7 and 8). Position 7 lays in the space between positions 1 and 4, no matter its relation with position 3. Position 8 lays in the space over the positions 2,5 and 6.



In these positions will be placed the signs and mansūji -

numbers which distinguish the words' meanings without violating the phonetic system.

Both positions will be used according to the 30 schemes below:



In position 7 will be placed **none**, **one**, or **two** signs corresponding to the word's first, second or third meaning. These triple groups will make the “short listing”. In the next level it is represented the “long listing”, the one showing how many small listings are there. This number is placed in position 8. These numbers start from 0(empty)to 9.

If we are about to write the eighth meaning of a word, then it means we have two long listings (6 short ones) and two short listings, so in position 8 it is placed the number 2 and in position 7 it is placed a line, corresponding to the number 2.

If a word has two or more homonyms and two or more syllables, the index signs are written only in the first syllable. If this syllable get way overwhelmed, the index signs can be distributed to the other ones.

To use this system to maximum efficacy these steps must followed:

1. A database of homonyms must be created. (The rendition must be according to the 33 sounds of Manjikana)

2.The rendition must be according to the frequency of the usage.

This way:

1. Less homonyms words have, easier it is to make up them visually.

2. Homonyms having larger frequency of use will have a simplified construction.

This will make possible the appearance of the complicated schemes only in 0.1% of the cases in total.

Combining the three aspects: the phonetic writing, the syllable grouping and the heterographics, makes easier and more complete the writing of the language.

An example: The first law from the Universal Declaration for Human Rights, in Japanese, written with the actual writings:

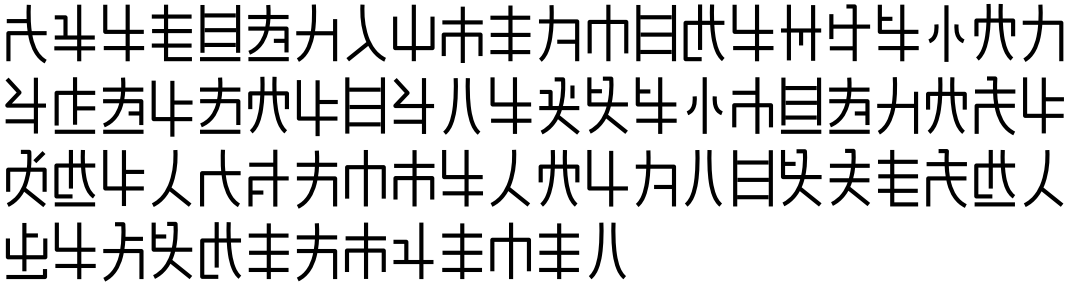
Kanji Hiragana

すべての人間は、生まれながらにして自由であり、かつ、尊厳と権利とについて平等である。人間は、理性と良心とを授けられており、互いに同 胞の精神をもって行動しなければならない。

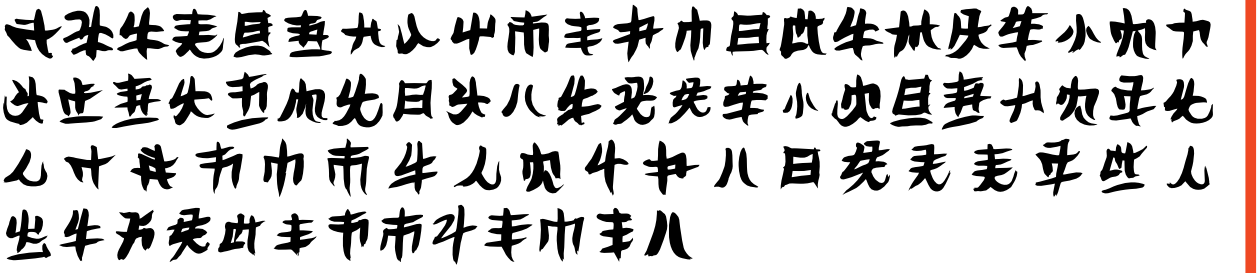
Hiragana

すべてのにんげんは、うまれながらにしてじゆうであり、かつ、そんげんとけんりとについてびょうどうである。にんげんは、りせいとりょうしんとをさずけられており、たがいにどうほうのせいしんをもってこうどうしなければならない。

Manjikana



Manjikana (This sentence written by hand)



7 The flag and the coat of arms

7.1 The flag

The flag of the “Manjikana” system consists of an orange space, having the word “Manji” written in this system in white and takes up ½ of the flag's height.

The flag is built in the shape of 8x5 rectangle.

The code of the orange colour is CMYK: 0.88.100.0

The flag cannot be changed, adapted or renewed.

7.2 The coat of arms

The coat consists of a sun with 8 vertices. Her sides are rounded within and each takes up 1/8 of a full circle.Inside the sun it is written the word “Manji”. The letters do not have spaces between and the extremities are lengthened to intersect the sun's sides.

The colour of the coat is orange with the codes: CMYK: 0.88.100.0. The colours can be alternated from orange in black or white field, to black or white in orange field, etc.

The coat of arms cannot be changed, adapted or renewed.

8 Summary

After a hard time of work to complete the system, 8 main rules have made the new system suitable to the Japanese language.

1

The language consists of 33 sounds, which are the smallest changeable particle of the it. This means that 33 sounds would be enough to write the language; two other sounds are added to simplify the writings of integrated words.

2

The entire system is inspired by the “Manji” symbol. The characters are distributed according to a few criteria, which allow the fast and easy flow of them. This system is authentic and well-adjusted with the spoken language, creating a new identity.
This system releases the language from the use of the “Kanji” symbols and the ideas of its Romanization.

3

After a deep analysis on the characteristics and nature of construction of the Japanese syllables, the conclusion that there are 1236 syllables is reached. The system groups the sounds in syllables, based on a certain scheme.

4

The system works for the standard language and all its dialects, since all of their authentic characteristics have been considered.

5

The second level of the system is called Nikana. It groups two to four syllables in different ways, based on 8 different schemes, creating different visual representations for phonetically identic words. This helps the process of heterographics.

6

The third level is called Aikana. He allows the writer to explore and experiment with different ways of connecting words to their own limit, without violating the basic rules.

a. The first development allowing the vertical connection of words

b. The second development allowing the vertical and the horizontal connection of words

c. The third development allowing the creation of shapes

7

From the same symbol generates also the numerical system, consisting of 5 main rules:

a. The system is decimal

b. The number shows its own value

c. The number shows its value of the power of tens through its position

d. Groups numbers three by three starting from the end within a 5x7 rectangle.

e. Groups all zeros within a 5x7 rectangle.

8

This system provides great solutions for the existence of homonyms by:

a. Identifies the upper or lower accent

b. Provides the creation of visually different compositions for phonetically identical words.

c. Provides the alternation of the numbers with new syllables used as homonymic suffixes.

d. Provides the use of numbers as index signs.

This is how I completed the writing's system "Manjikana". Through its characteristics and innovations, it will travel together with the Japanese language through centuries.

- **Fatbardh Kraja** -

My name is Fatbardh KRAJA, born in 1983 in Shkodra, Albania.

I graduated in German and Jurisprudence studies in Shkoder, Albania and Hamburg, Germany. During my studies I have been drawn to such fields as: Phonetics, Comparative language, Quantitative linguistics, etc. I also practiced Aikido, Karate and Taekwondo in Albania and Germany.

Many members of my family have made a name for themselves in painting, calligraphy and language studies, so that at a young age their work has persuaded me to study myself different scripts and acquire many of them. At the age of 12 I started to experiment with the creation of some new writing systems.

This journey, together with the linguistics knowledge and the recognition of different cultures, brought me to the identification of some problems in the Japanese writing system. To solve these problems (in 2015) I started creating a scripting system that would be most appropriate to the characteristics of the Japanese language itself. In 2018 I completed the writing system „Manjikana„, which was officially registered on 07.02.2018 at the respective copyright offices in Albania.

Currently I work as a Graphic Designer in an advertising agency in Shkoder.

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MANJIKANA
NIKANA AIKANA MANSŪJI