Linguist's Transcribed Lines

A general note: Below is an actual phonetic transcription of the lines as read. To make them less certain, you might do any or all of the following:

1.  Change where the stress mark ['] appears. Have it appear in one place, then maybe have it crossed out and appear in another. This is a mistake that often happens when transcribing.

2.  The length marker [ː] might also be added and crossed out various places.

3.  The nasal sounds [m n ŋ], as they would need to be produced by a Sangheili throat, are entirely theoretical. For that reason, a linguist, to be safe, might replace them with variables—for example N1, N2, and N3 (or $N^1$, $N^2$, an $N^3$). This is what was done with Proto-Indo European for a number of sounds. Linguists hypothesized what they ought to be, but since they couldn't measure them, they put a placeholder there. In this case, they know the sounds, but won't know how they're produced physiologically, so they may use the same nomenclature.

4.  If you have color, it might be a good idea to make use of it both for notes, and to distinguish between the *actual* punctuation (commas, periods, and question marks) and the marks that are used for transcription (the dot used in between syllables, the apostrophe marking ejectives, and the stress mark). I've gone ahead and done the actual punctuation in red so you can see the difference.

5.  Where you see [ɣ] feel free to write, alternately, [ʁ] or [ʀ]. These would be plausible guesses.

6.  Feel free to also vary between [x] and [χ].

7.  Feel free to also vary between [ʃ] and [ɕ], as well as [ʒ] and [ʑ] (also [tʃ] and [tɕ], as well as [dʒ] and [dʑ]).

8.  Where I've written [ɾ], it might also do to have a variable like R1 (or $R^1$). If you go that route, you might call what I have written as [ɣ] R2 (or $R^2$).

9.  The sounds I have written with a diacritic [ˣ] are unique sounds that may require an entirely unique symbol. A linguist might do something like [tˀ] instead of [tˣ] just to indicate that it's unknown. They might also go the variable root, with T1 (or $T^1$) for regular [t], T2 (or $T^2$) for [t'], and T3 (or $T^3$) for [tˣ].

10. The sounds [b], [p], [p'], and [pˣ] are likewise odd sounds, given the physiology of the Sangheili. A linguist might do B, P1 (or $P^1$), P2 (or $P^2$), and P3 (or $P^3$) for all of them, given that the Sangheili don't have lips. They might also use an odd notation like [ʔ] for [b], [ʔ̥] for [p], [ʔ'] for [p'], and [ʔˣ] for [pˣ]. These sounds are theoretical impossibilities for humans, but might help to indicate to a linguist how Sangheili physiology differs from human physiology.

11. The square brackets [ ] are standard for phonetic transcription. Nevertheless, they can be omitted if you feel like (after all, it should be obvious what's going on).

12. For the vowels, vary freely between [ɛ] and [e], [i] and [ɪ], and [a], [æ], [ɑ], [ə], and [ɐ]. This will indicate a great deal of uncertainty by the transcriber in precisely what

they're hearing. With the vowels [u] and [o], there are further considerations. With [u], they might use [ʊ] or [ɯ] or [ɨ], but also might use something like [ʉ] or [ɨ]. With [o], they might use [ɔ], [ʌ], [ɵ], or [ɤ], variably, but might also use [ʌ] or [ɤ] or even [ə]. Again, the greater familiarity they'll have with the language, the less likely there will be variability, but in the beginning, you might see this. They might also use variables specifically for [u] and [o], given the physiology of the Sangheili. Those would simply be U and O, respectively.

Here are the actual lines, transcribed as they were really spoken. Have fun with them, and let me know if you have any questions!

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MAKEE_101_1.mp3

[ˈqʼiː.tu. ˈe.tʼo ˈzwa.ri. ˈmaː.sa ˈɣwi.ri kʼe o dʒan ni ˈtʃa.ŋo.ŋo o.ni ˈdʒa.ja.tan.]

MAKEE_101_3B.mp3

[ˈqʼiː.tu. dʒan ˈgai.xo.dʒi ˈdiː.be ni ˈxe.luː.ga tsʼu.ˈxi.dʒa.he?]

MERCY_101_4.mp3

[ˈqʼaː.tu ba, ˈhi.ra.dʒo, kʼe ˈgai.xo.dʒi ˈdiː.be ni tˣa ˈdʒuː.tsʼuː.tʃi.]

MERCY_101_6.mp3

[ˈtʃʼin.dʒi, ˈkʼu.tˣo ba ˈkˣo.sa ˈkʼen.tan ˈtʃʼa.no.qʼo ˈsan.ɣei.li ˈe.tʼo.dʒo ˈtʼe.lo ˈba.da.mi o.ni.]

MAKEE_101_7A.mp3

[dʒan mo.si.ˈkʼwe.ja.]

MAKEE_101_9.mp3

[ɣa.ˈʃaŋ.kʼo. mu ˈsa.tʃa.he?]

MAKEE_101_11.mp3

[ne ˈe.tʼo.dʒo o.ni ˈtʼi.xa.wa ba dʒan ˈŋa.ni. ˈi.xi ga.]

MERCY_101_15.mp3

[kʼe o ˈdo.mo ˈpʼas.ŋa ˈpʼu.ko mo.ˈqʼas.qas iː ˈɣaː.ʒi kʼe ni ˈtˣe.tʼa ba ˈmuː.ri o, qʼa ˈɣaː.ʒi riːn ni qˣan ba mos tʃʼaː.mo.siˈ.kʼo.dʒa.ga?]

MAKEE_101_18.mp3

[dʒan o kʼe ba ˈmo.so.ne ˈdʒuː.tʃʼin.ji, ˈqʼiː.tu.]

SWARRIOR_101_20.mp3

[ɣa.ˈʃaŋ.kʼo.]