Universal Multiple-Octet Coded Character Set
International Organization for Standardization
Organisation Internationale de Normalisation
Международная организация по стандартизации

Doc Type: **Working Group Document**
Title: **Additional evidence of use of Pahawh Hmong clan logographs**
Source: **UC Berkeley Script Encoding Initiative (Universal Scripts Project)**
Author: **Michael Everson**
Status: **Liaison Contribution**
Action: **For consideration by JTC1/SC2/WG2 and UTC**
Date: **2012-07-24**

The US National Body has requested in its ballot comments either the removal of or further evidence of the usage of Pahawh Hmong clan names. The comment also made the suggested that the set was open-ended". It is not certain where this last idea came from. Most lists of Hmong clan names give 18 names, Manee Yang's 2003 research paper states:

> There are approximately twenty clans in existence in the Hmong culture; among the most common are Chang, Her, Hang, Kue, Khang, Lee, Lor, Moua, Thao, Vang, Vue, Xiong and Yang (Dao, 1993; Koltyk, 1998; Cooper, 1998).

The evidence used for proposing the characters in N4175 was that given in Smalley, Vang, and Yang 1990. N4175 stated:

> **3.3.4 Logographs for clan names.** 16B7E..16B8F are logographs for clan names. 16B7E..16B8B were devised by Shong Lue Yang, and 16B8C..16B8F were added by Chia Koua Vang (*Txiaj Kuam Vaj* ꯔꯧ ꯦꯦ [tsîa kụa vâ]). (See Figure 16.)
>
>> According to Hmong custom, men and women from the same clan cannot marry each other, and are restricted in their behavior in each other's presence. They are perceived to be like brothers and sisters so far as the appropriateness of sexual contact is concerned, with considerably more restrictions than exist in a sibling relationship in the West. For example, men and women of the same clan should not throw the ball to each other at the Hmong New Year, a custom potentially leading to courtship; neither should they spend time alone together....
>>
>> Shong Lue Yang designed the clan logographs to be sewn into garments or worn as badges, or posted on desks or doors to identify a person's clan. This would enable people to behave appropriately. Such identification was needed in the resettlement camps in Laos to which many Hmong people had fled for protection from the communists. In those surroundings they did not know all of their neighbors, much less other people they met.
>>
>> It is also sometimes hard to identify a person's clan even if you have heard the person's name. Order of given name and clan name is not fixed. Somebody called *Vaj Yaj* ꯦꯦ ꯦꯦ 'Vang Yang' might belong either to the *Vang* clan or the *Yang* clan, depending on which order is being used. Under conditions where strangers are regularly encountered, it is awkard to have to ask constantly what the other person's clan is.... (Smalley *et al*. 1990:83–84)

These characters are not in widespread current use, but are encoded for historical reasons. At least one font contains them. They are not "logos" or analogous to the character used by the artist formerly known as the Artist Formerly Known as Prince; they are more like Han characters used for family names.

The 12 main clans have a place in Hmong mythology, but there are six to eight other clans. There is no evidence that the set is more "open-ended" than that.

In response to queries by the UTC, the user community has supplied another source, a history book titled ɗU ᕐᒷ ᗆ ᑌ ᘉᒪᕵ ᐁ ᗫ (*Neej Hmoob zoo li npau suav*), or in English "*The Dreaming of Hmong Kingdom*", published in 1995. This book discusses the clan names in several places, giving the logographs and their names written in Second-Stage Reduced Version orthography. (See figures 1–3.)

In the chart below is given the list of Hmong clan-name logographs as presented in Smalley, Vang, and Yang 1990 as well as those given in *The Dreaming of the Hmong Kingdom*. As the 1990 source notes, the clan logographs 1–14 were devised by Shong Lue Yang, and the 15–18 by Chia Koua Vang. In the table, the Hmong spellings (in Third-Stage Reduced Version orthography) are given along with their RPA and English transcriptions. Then in the next column are matched the numbers, logographs, Pahawh Hmong spellings (in Second-Stage Reduced Version orthography) of the 1995 source.

1990	RPA	English	1995	RPA
1.	Yeeg	Yeng	19.	Yeeg
2.	Lis	Lee	3.	Lis
3.	Lauj	Lor	6.	Lauj
4.	Xyooj	Xiong	4.	Xyooj
5.	Hawj	Her	9.	Hawj
6.	Muas	Moua	7.	Muas
7.	Thoj	Thao	5.	Thoj
8.	Tsab	Chang	2.	Tsab
9.	Khab	Khang	18.	Khab
10.	Ham	Hang	12.	Ham
11.	Vaj	Vang	1.	Vaj
12.	Yaj	Yang	8.	Yaj
13.	Kwm	Kw	11.	Kwm
14.	Vwj	Vue	10.	Vwj
15.	Tsheej	Cheng	17.	Tsheej
16.	Koo	Kong	16.	Koo
17.	Faj	Fang	14.	Faj
18.	Tswb	Chue	13.	Tswb
19.	Phab	Pha	15.	Phab

Both sources give 18 logographs; the 1990 source is missing the logograph for "Phab", and the 1995 source is missing the logograph for "Yeeg". In addition to this, while a certain glyph variation is obvious between most of the glyphs, the glyphs for the last four (15–18) are obviously not based on the same model. The order of the clan names is different in the two lists. Neither of these orders is alphabetical.

1990: Yeeg, Lis, Lauj, Kyooj, Hawj, Muas, Thoj, Tsab, Khab, Ham, Vaj, Yah, Kwm, Vwj, Tsheej, Koo, Faj, Tswb, Phab.

1995: Vaj, Tsab, Lis, Xyooj, Thoj, Lauj, Muas, Yaj, Hawj, Vwj, Kwm, Ham, Tswb, Faj, Phab, Koo, Tsheej, Khab, Yeeg.

Bibliography.

Cooper, R., ed. 1998. *Vanishing cultures of the world*. Singapore: Times Editions. [Cited in Yang 2003]

Dao, Yang. 1993. *Hmong at the turning point*. (J. Blake, Eds) Minneapolis, MN: WorldBridge Associates, Ltd. [Cited in Yang 2003]

Koltyk, J. A. 1998. *New pioneers in the heartland-Hmong life in Wisconsin*. (N. Foner, Eds.) Needham Heights: Allyn & Bacon. [Cited in Yang 2003]

Smalley, William A., Chia Koua Vang, & Gnia Yee Yang. 1990. *Mother of writing: the origin and development of a Hmong messianic script*. Chicago & London: University of Chicago Press. ISBN 0-226-76287-4

Yang, Manee. 2003. *A qualitative study examining the effects of polygyny on Hmong individuals who ha been raised in polygynous households*. A research paper submitted in partial fulfillment of the requirements for the Master of Science Degree with a Major in Guidance and Counseling. Stout: University of Wisconsin.

Figures.
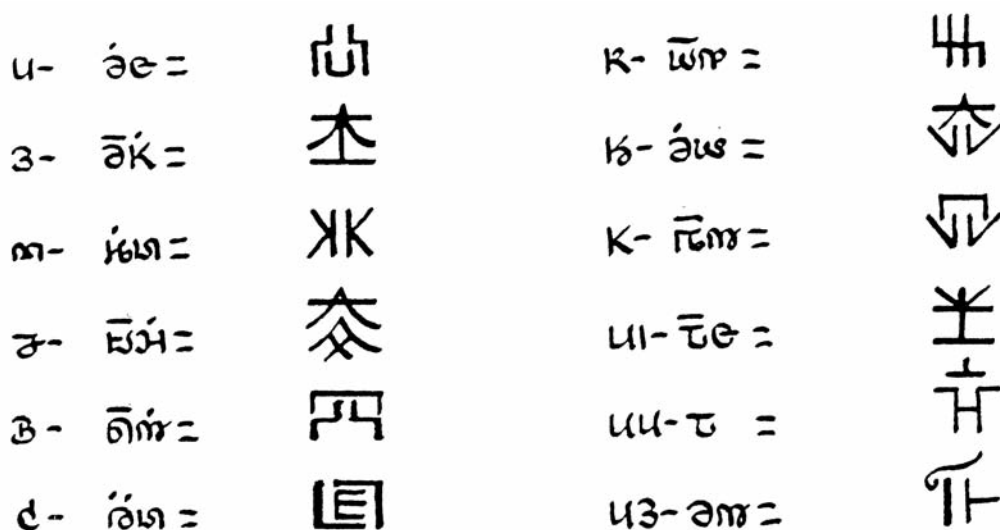
Figure 1. Twelve clan names and logographs from page 5 of *The Dreaming of the Hmong Kingdom*. They are numbered 1-12.
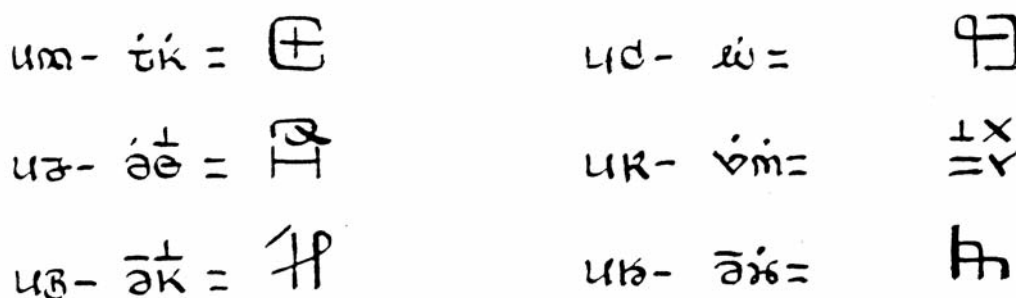
Figure 2a. Six clan names and logographs from page 12 of *The Dreaming of the Hmong Kingdom*. They are numbered 13–18.

43-12

Figure 2b. Full context of the text of page 12 of *The Dreaming of the Hmong Kingdom*.

Figure 3. Eighteen clan names and logographs from page 12 of *The Dreaming of the Hmong Kingdom*. They are numbered 1–18. Note that at the bottom of the list the 19th clan name ᖇᩅ (*Yeeg* 'Yeng', ᖇᩅ in Third-Stage orthography) has been written in and numbered "19" by hand.

Table 31. Logographs for clan names. The first fourteen were designed by Shong Lue Yang, the last four by Chia Koua Vang. The logos apply equally to Hmong Daw and Hmong Leng.

Symbol	Substitute for		English
ᖇ	ᖇᩅ	Yeeg	Yeng
⊀	ᩃᩥ	Lis	Lee
Ħ	ᩃᩬ	Lauj	Lor
⊁	᥈ᨿ	Xyooj	Xiong
⹓	ᩁᩮ	Hawj	Her
ᨿ	ᨾᩈ	Muas	Moua
ᛝ	ᨰ	Thoj	Thao
ᛏ	ᨧᩴ	Tsab	Chang
ᛗ	ᨡᩴ	Khab	Khang
ᛒ	ᩀᩴ	Ham	Hang
ᙾ	ᩅᩣ	Vaj	Vang
ᚠ	ᨿᩣ	Yaj	Yang
ᚠ	t	Kwm	Kw
⹊	ᨲᩮ	Vwj	Vue
ᚨ	ᨲᩥ	Tsheej	Cheng
ᛗ	ᨠ	Koo	Kong
ᛗ	ᨼᩮ	Faj	Fang
ᚩ	ᨲᩫ	Tswb	Chue

Figure 4. Eighteen clan names and logographs from page 83 of *The Mother of Writing*.