























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



Doc Type: Working Group Document**Title: On Oriya VA and WA, and a proposal to encode one Oriya letter in the UCS****Source: Michael Everson and Anthony Stone****Status: Individual Contribution****Action: For consideration by JTC1/SC2/WG2 and UTC****Date: 2002-11-21**



FPDAM 2 for ISO/IEC 10646-1 contains U+0B35 ORIYA LETTER VA with a glyph that may not be appropriate for that character name. The glyph  that appears in the FPDAM looks like a ligature of  U+0B13 ORIYA LETTER O and  U+0B2C ORIYA LETTER BA. However, this may be an example of the right glyph for the wrong character.

Mahapatra 1996 shows a variation of the same glyph  with a transliteration *v* and a phonetic representation [w]. ISCII 1991 also shows  corresponding to *va*. However, very different glyphs are shown in a number of other sources. Reichsdruckerei 1924 and Haarmann 1990 both give a BA with small ring above the ring of the BA ( and  respectively); a book called *Oriā Lipi* at the Universitätsbibliothek Tübingen shows BA with a dot within the ring (); again, the transliteration is *va*. Two very old sources give a peculiar glyph for *va*: Faulmann 1880 shows  and Taylor 1883 shows ; Diringer 1947 reproduces this: . (Faulmann also gives the unusual  for *fa*.)

A number of other features lead us believe that the glyph  is properly used for *wa* rather than *va*. In the first place, subscripted BA  is pronounced [wa] in Oriya, and if this letter is in origin a ligature of O and BA this makes good sense. Now, compare the chart from *Oriā Lipi*, which shows both  and  side by side in the alphabet. In our view, the former  represents *va* (being a modification of  *ba*) and the latter  represents *wa*: a combination of  the vowel *o* and subjoined  *ba*, intended to show the sound w in foreign loan words. Praharaj 1931 also describes this as representing “the English sound of W”.

Looking at the Oriya script in general, it is useful to explain why these two extended letters exist. Since Sanskrit वन *vana* becomes Oriya ବନ *bana* (in orthography and pronunciation), it is reasonable for Oriya to have an extended letter *va* for use in academic/technical text. For instance, basic Oriya script cannot distinguish Sanskrit बव *bava* from बब *baba* or वव *vava*. It appears sensible that a modified version of Oriya BA would have been created to fill the need for this distinction (note that a different glyph  is also found for the same thing). It could also be useful in such contexts for English [v], although we have not seen this.

The extended Oriya character  *wa*, however, originally seems to have been used *only* in Perso-Arabic or English loan words for [w]. See the examples below from Praharaj 1931. The ISCII 1991 table with  parallel to *va* in other scripts may perhaps be explained by phonetics. Similarly, in ISCII 1991 Bengali ঞ *antastha a* (pronounced [dʒ]) is parallel to য *ya* and Bengali semivowel য় *ya* [j] is put separately as য় *ya*, with the same treatment of the equivalent Oriya characters (ଞ [dʒ] and ଞ [j] respectively).

It is our belief that the glyph for ORIYA LETTER VA now being added to the standard should be , and that a second character, ORIYA LETTER WA with a glyph , should be added as soon as possible to enable Oriya users to make a choice between which of these characters they prefer to employ.

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Praharaj, G. C. 1931. *Pūrṇacandra Oriā Bhāṣākoṣa*. Cuttack. Reichsdruckerei. 1924. *Alphabete und Schriftzeichen des Morgen- und Abendlandes, zum allgemeinen Gebrauch mit besonderer Berücksichtigung des Buchgewerbes. Unter Mitwirkung von Fachgelehrten zusammengestellt in der Reichsdruckerei*. Berlin: Reichsdruckerei.

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ସ୍ଵର ବର୍ଣ୍ଣ

ଅ	ଆ	ଇ	ଈ	ଉ	ଊ	
ଋ	ୠ	ଌ	ୡ	ଐ	ଓ	ଔ

ସଂଜ୍ଞାନ ବର୍ଣ୍ଣ

କ	ଖ	ଗ	ଘ	ଙ	
ଚ	ଛ	ଜ	ଝ	ଞ	
ଟ	ଠ	ଡ	ଢ	ଣ	
ତ	ଥ	ଦ	ଧ	ନ	
ପ	ଫ	ବ	ଭ	ମ	
ୟ	ର	ଲ	ଳ	ବ	ଞ
ସ୍ଵ	ସ	ଶ	ଷ	ହ	କ୍ଷ
ଂ	ଃ	ଃ			

ଅଚ୍ଚିର ବର୍ଣ୍ଣ

ୠ	ୡ	ୢ
---	---	---

ଅ ଆ ଇ ଈ ଊ ଋ

ୠ ଌ ୡ ଐ ଓ ଔ

କ ଖ ଗ ଘ ଙ

ଚ ଛ ଜ ଝ ଞ

ଟ ଠ ଡ ଢ ଣ

ତ ଥ ଦ ଧ ନ

ପ ଫ ବ ଭ ମ

ୟ ର ଲ ଳ ବ ଞ

ସ୍ଵ ସ ଶ ଷ ହ କ୍ଷ

ଂ ଃ ଃ

ୠ ୡ ୢ

ଅ ଆ ଇ ଈ ଊ ଋ

ୠ ଌ ୡ ଐ ଓ ଔ

କ ଖ ଗ ଘ ଙ

ଚ ଛ ଜ ଝ ଞ

ଟ ଠ ଡ ଢ ଣ

ତ ଥ ଦ ଧ ନ

ପ ଫ ବ ଭ ମ

ୟ ର ଲ ଳ ବ ଞ

ସ୍ଵ ସ ଶ ଷ ହ କ୍ଷ

ଂ ଃ ଃ

ଲୌହିତ୍ୟା—୪. ଲୌହିତ୍ୟା (ଲୌହିତ୍ୟା+ଅ) — ଅସମର କାମରୂପ ଦେଶର
 Lauhitya ନଦର ନାମରେ ଥିବା ନଦୀ ନାମ—Name of
 a river in the Kāmarūpa country of
 Assam. [ଦ୍—ଲୌହିତ୍ୟା ଚରଣେ ଯୌତ ପ୍ରାମ
 ଲୋକପଦ୍ୟା । ସ୍ଵାଧୀନାଥ. ମହାପାତ୍ର ।]

ଲ୍ୟାଙ୍ଗୋଟା—ପ୍ରାଚୀନ
 Lyāngotā
 ଲ୍ୟାଣ୍ଡ (ଲ୍ୟାଣ୍ଡ)—
 Lyāṅd (etc)



୧ - ଅନ୍ତାସ୍ତ୍ର ବା ଅବର୍ଣ୍ଣ କ୍ । ଚନ୍ଦ୍ରମାନଙ୍କର ଉତ୍ତର ଅକ୍ଷର ଓ
 Wa ଅବର୍ଣ୍ଣ ବର୍ଣ୍ଣମାନଙ୍କ ମଧ୍ୟରୁ ଚତୁର୍ଥ ଅକ୍ଷର । ଏହାର ଉଚ୍ଚାରଣ
 ବ ଦନ୍ତ ଓ ଓଷ୍ଠସଂସ୍ପର୍ଶରେ ହେଉଥିବାରୁ ଏହାକୁ ଦନ୍ତୋନ୍ନୀୟ ମଧ୍ୟ
 ବ ବୋଲାଯାଏ । ଉପର ପାଖର ଦାନ୍ତକୁ ଫଳ ଓ ଉପରେ ଲଘୁ
 ଉପରେ ହୃଦୟ ଫଳ କର ଉଚ୍ଚାରଣ କଲେ ଏହା ଉଚ୍ଚାରଣ
 ହୁଏ । ଏହି ଅନ୍ତାସ୍ତ୍ର କର ଉଚ୍ଚାରଣ ଇଂରାଜୀ W (ଡବ୍ଲୁ)
 ଅକ୍ଷର ଓ ଫାରସୀ 'ୱ' ଅକ୍ଷର ଉଚ୍ଚାରଣ ସଙ୍ଗେ
 ସମକକ୍ଷ ଏବଂ ଇଂରାଜୀ V (ଭି) ଅକ୍ଷର ଉଚ୍ଚାରଣ ସଙ୍ଗେ
 ଭେଦଭେଦ ଅଂଶରେ ସମାନ । ବର୍ଣ୍ଣ କ ଓ ଅବର୍ଣ୍ଣ କ
 ମଧ୍ୟରେ ଲିଖିତ ଅକାରମତ ପ୍ରଭେଦ ଓଡ଼ିଆରେ କ ଥିବାରୁ
 ଉପରେ କ୍ରମେ ଅବର୍ଣ୍ଣ କ ଥିବୁ ସମ୍ଭାବନା ବର୍ଣ୍ଣ କ
 [ଇଂରାଜୀ B (ବ), ଫାରସୀ ବ] ପରି ଉଚ୍ଚାରଣ ହୋଇ,
 ମନତା ଯେଉଁ ଶବ୍ଦମାନଙ୍କରେ ସଂସ୍କୃତରେ ଅବର୍ଣ୍ଣ କ ଥିବୁ,
 ସେଗୁଡ଼ିକ ବର୍ଣ୍ଣ କ ରୂପେ ଉଚ୍ଚାରଣ ହୋଇ ପାରି ଥିବୁ ।
 ବର୍ଣ୍ଣ କ ର ଉଚ୍ଚାରଣ 'ଅମ୍ବା, ଲମ୍ବା, ଉଦକ' ଅଦିରେ
 ଲିଖିତ ହୁଏ । ଅବର୍ଣ୍ଣ କର ଉଚ୍ଚାରଣ 'ଅନ୍ତସ୍ତ୍ର, ପଦ୍ମ,

ଅ
 ମାନ
 ଅକ୍ଷ
 ଅସ୍ତ୍ର
 ଉଚ୍ଚ
 ଓ 'ବ'
 ବେ
 ଲକ
 ଲେ
 ନଦ
 ଅକ୍ଷ

From Praharaj 1931. The beginning of the entry for ଓ wa, following the entry for ଲ LA.

ଓ ଶଠକ ତାକୁ ବର୍ଣ୍ଣ କରୁ ଉଚ୍ଚାରଣ
 ଅନୁକ୍ରମେ । ଦେଖିବାକୁ ନିମ୍ନେ ଅବର୍ଣ୍ଣ କରୁ 'ଉ' ଓ 'ଅ' ରୂପର ଦୁଇଟି ଅକ୍ଷରର ପୁଅକୁ
 ଉପର ପ୍ରସଙ୍ଗର ଦୋଷମାନୁ ନାହିଁ, ବ୍ୟୟ
 'ଉ' ଦ୍ଵାରା ପ୍ରସଙ୍ଗର ଦେଇ ନାହିଁ । ଓ ତେ
 ଓ) ବ୍ୟୟ ଓ ଯେ ଯ ଫଳା (ଓ) ଦେବାଦ୍ଵାରା
 ଯ ଅବର୍ଣ୍ଣ କରୁ ପ୍ରକୃତ ଉଚ୍ଚାରଣ ପରିପାଳନ
 ଓ, ତାହା ନୁହେଁ; ତନ୍ତୁ ସ୍ଵରୋଚ୍ଚରେ ଫଳା
 ତା ଦ୍ଵାରା ସ୍ଵରୋଚ୍ଚଦ୍ଵାରା ଶ୍ରୀ-କରୁଣ ବର୍ଣ୍ଣ
 ହୁଏ । ଯେତେ ସ୍ଵରୋଚ୍ଚରେ ଫଳା ଶୋଭା କରି
 ସ୍ଵରୁକ ଓ ଶ୍ରୀକରୁଣ ନୂଆ ଯାଠ କାହିଁକାକୁ
 ତେବେ ଅବର୍ଣ୍ଣ କରୁ ରୁ ଉପୁକ ଦେଖିଥିବାରୁ
 କୁଳ ଉଚ୍ଚାରଣକୁ ପ୍ରତିପାଳନ କରିବା ପାଇଁ କୁ
 ମ (କ) ଦେଲେ ତାହା ଓ ନା ଓ ଅପେକ୍ଷା
 ସ୍ଵରୋଚ୍ଚ ଉଚ୍ଚାରଣ ଦେବା । ଏହା ଦେଲେ ମଧ୍ୟ
 ଯେ କ ଫଳା ଦେବା ସ୍ଵରୋଚ୍ଚ ବ୍ୟାକରଣର
 ଦେବ । ଏବେ ଦୋଷମାନୁ ଉପା ପାଳନର
 ଶ୍ରୀୟ ଏହି କ, 'ଉ' ଉଚ୍ଚାରଣଦ୍ଵାରା ଯେପରି
 ଉପରୁ 'ଅ' ଠାରୁ ପୁଅରୁ ନିଆ ଯାଉଅଛି
 ସେହିପରି ଦୋଷର କିଛି ପ୍ରକାରରୁ ଉପ
 ତାକୁ ବର୍ଣ୍ଣ କ ଠାରୁ ପୁଅ ଅବର୍ଣ୍ଣ କ
 କରୁଦ୍ଵାରା ଏ ସମସ୍ତ ଶାସନ କରୁନାକୁ
 ନିରାପଣରେ କ (ଅ)ରେ ଦୋଷର ଉଚ୍ଚାରଣ
 ଦ୍ଵାରା ବର୍ଣ୍ଣ ଓ ଉଚ୍ଚାରଣ ଦେଇ (ଅ) ଅବର୍ଣ୍ଣ କ
 ପ୍ରକୃତ ଶ୍ରୀ କରୁ ଯାଉଅଛି । କଫଳାରେ
 ଲେ ଦୋଷର କିଛି ଦେଇ ଅବର୍ଣ୍ଣ କ
 । ଅଧିକତ ବ୍ୟାପ୍ତ ଉପାରେ ଲେଖକମାନେ
 ବା ର କମ୍ପୁ ପ୍ରାୟ ଉଚ୍ଚାରଣଦ୍ଵାରା ସର୍ବ କମ୍ପ
 କ ଦୋଷର କିଛି ଦେଇ (ଅ) ଅବର୍ଣ୍ଣ କ କୁ
 ହୁଏ । ଶ୍ରୀକରୁ ଶ୍ରୀକରୁମୋହନ ଦାସଙ୍କ 'ବାଙ୍ଗଳା
 ଶାସନ'ରେ ଏହି ପଦର ଅବଲମ୍ବନ ଦୋଷମାନୁ ।
 ଯଦେଲେ ଏକ ଏ ଅପାକସାଧନା ଦେଖୁଁ କୁଳ
 ଓ ଅକ୍ଷର ଦ୍ଵାରା ଅଧିକେ ତାହା ବ୍ୟାପ୍ତ
 (ଅ) ଅକ୍ଷର ଉଚ୍ଚାରଣ; ଏହି ଅପାକ ସୁଦ୍ଧା
 କଫଳା (ଅ) ର କମ୍ପର ପ୍ରାୟ ଲେଖା ତଳେ
 । ଶାସନ ଦେଇ (ଅ) ଅବର୍ଣ୍ଣ କ କୁ ଉଚ୍ଚାର
 ଉଚ୍ଚାରଣ ଦୋଷମାନୁ ସ୍ଵୟ ଦୋଷମାନ
 ଦୋଷରେ ଏହି ପଦର ଅବଲମ୍ବନ ଦୋଷ-

ସଙ୍ଗେ ଅବର୍ଣ୍ଣ କରୁ ସେହି ସପର୍ଣ୍ଣ ବ୍ୟବସାୟ ସୁଦ୍ଧା
 ଦୁର୍ଘଟେ ଅବର୍ଣ୍ଣ କରୁ 'ଉ' ଏପରି ଉଚ୍ଚାରଣେ
 ବ୍ୟବହାରରେ କେତେକ ସୁଦ୍ଧା ଉଚ୍ଚାରଣ । ଏହା ଓଡ଼ିଆ
 ଶାସନ ଉଚ୍ଚାରଣର ଦେଇ ନାହିଁ ଓ ଏପ୍ରକାର 'ଉ' ର
 ଉଚ୍ଚାରଣ ଅପ ଅପରେ ଅପ ଦୋଷମାନୁ । ଏ ପ୍ରକାର ଦୋଷ
 ଦେଲେ କର୍ତ୍ତୃକ୍ର ପାଠ୍ୟରୁ ଉଚ୍ଚାରଣ କରୁ ନାମକୁ ଦୋଷମାନୁ
 ପ୍ରକାରରେ ଦେଲେ କର୍ତ୍ତୃକ୍ର ଉଚ୍ଚାରଣ କରୁ ନାମକୁ ଉଚ୍ଚାରଣ
 ଓ ତଳେ କରୁ (ଅ) ଦିଅ ନିରାପଣରେ ଦେଇ ଅବର୍ଣ୍ଣ
 କ କୁ ନୁ ଉଚ୍ଚାରଣ ପାଇଁ ମତ ଦେଲେ ଓ ଏପ୍ରକାର
 ଅକ୍ଷର ତଳେ କରୁ ଦେଇ ଉଚ୍ଚାରଣର ପ୍ରକୃତ
 ଦୋଷମାନୁରେ ବ୍ୟବହାର କ (ଓ) ଓ କ (ଓ)ର କରୁ
 ଯେ ଦେଲେ । ଦେଇ ଦେଇ କରୁ ନ ଠାରୁ ପ୍ରକୃତ
 ଉଚ୍ଚାରଣ (କ) ସ୍ଵରୁକ୍ର ଲ ବ ଦୋଷ ଦେଇ କ କୁ
 ସ୍ଵରୁକ୍ର କରୁ (କ) ଅବର୍ଣ୍ଣ କ କୁ ଉଚ୍ଚାରଣ ପାଇଁ ମତ
 ସୁକାର କଲେ । ତନ୍ତୁ ଏପରି କରୁଦ୍ଵାରା ଲେଖକ
 ଉଚ୍ଚାରଣ ଦୋଷର ଏହା 'ଉ' ଅକ୍ଷର ଶାସନ କଲେ
 ସମସ୍ତେ (କ) ସଙ୍ଗେ ଦୋଷମାନୁ ଦୋଷମାନୁରେ — ଏପରି
 ଅପାକ ଅଛି ।

ଯାହା ଦେଇ, ବର୍ଣ୍ଣମାନ ଅବର୍ଣ୍ଣ କରୁ ଉଚ୍ଚାରଣକୁ
 ଉଚ୍ଚାରଣ ପାଇଁ କଲେ ଦୋଷର ପ୍ରାକୃତ୍ୟଦୋଷର ଉଚ୍ଚ ଓଡ଼ିଆ
 ଉଚ୍ଚାରଣ ପ୍ରକାରର କରୁଦ୍ଵାରା ଅବର୍ଣ୍ଣ କ ଦୋଷ ଉଚ୍ଚାରଣ
 କରି ତାହା ପ୍ରକାରୀକା କମ୍ପୁ ମ ଏ ଉଚ୍ଚାରଣରେ
 ଅବର୍ଣ୍ଣ କ ପାଇଁ ଦୋଷର ନୂଆ ଅକ୍ଷର 'ଉ' ଉଚ୍ଚାରଣ
 କରୁ । ସ୍ଵରୁକ୍ର ମାନୁ ଉଚ୍ଚାରଣରୁ ଉଚ୍ଚାରଣ ଓ ଉଚ୍ଚାରଣ
 ଅପାକ ଦୋଷ ଓଡ଼ିଆରେ ଉଚ୍ଚାରଣ ଏହି ଅବର୍ଣ୍ଣ କ
 ଉଚ୍ଚାରଣକୁ ଉଚ୍ଚାରଣ ଦେଲେ କରୁ (ଅଥା—ଉଚ୍ଚାରଣ,
 ଉଚ୍ଚାରଣ) କଲେ ଓ ଦେଲେ ଓ କଲେ [ଅଥା—
 ଉଚ୍ଚାରଣ, ଉଚ୍ଚାରଣ]; ଦେଲେ ଓ କଲେ [ଅଥା—
 ଅକ୍ଷର], ଦେଲେ କରୁ [ଅଥା—ଉଚ୍ଚାରଣ] ଓ ଦେଲେ
 କ କଲେ (ଅଥା—କରୁ) ଏ ଉଚ୍ଚାରଣରେ ସ୍ଵରୋଚ୍ଚର
 ଦୋଷମାନୁ ଏକ କରୁ ମାନୁ ସେହିପରି ଉଚ୍ଚାରଣକୁ
 ଏହାରେ ଅବର୍ଣ୍ଣ କ କଲେ ପ୍ରକୃତ ଦେଲେ ।

ସ୍ଵରୁକ୍ର ବର୍ଣ୍ଣ କ ସ୍ଵରୁକ୍ର ବ୍ୟବସାୟ ଉପାରେ ବର୍ଣ୍ଣ କ
 ଉଚ୍ଚାରଣରେ ବ୍ୟବହାର ଦେଖିଥିବାରୁ ତାହା ବର୍ଣ୍ଣ କ
 କଲେ ଦିଅ ଯାଉଅଛି । ଶାସନରେ ଶ୍ରୀକରୁମାନେ 'ଅବର୍ଣ୍ଣ
 କ କଲେ 'ଉ' ଉଚ୍ଚାରଣ ଦେବା ଯାଉଥିବାରୁ (ଅଥା—
 ଉଚ୍ଚାରଣ ମୁଦ୍ରାମାନୁ ଉଚ୍ଚାରଣ ବା ଅକ୍ଷରୋଚ୍ଚର ସଙ୍ଗେ,
 ନିରାକ୍ଷର) 'ଅବର୍ଣ୍ଣ କ କଲେ, 'ଉ' ଉଚ୍ଚାରଣ conven-
 tion ବା ଶାସନଦ୍ଵାରା (ଉଚ୍ଚାରଣ) ଉଚ୍ଚାରଣ ଦୋଷ

From Praharaj 1931. More from the same entry, mentioning for ନୂଆ ଅକ୍ଷର 'ଓ' nūa akṣara 'wa' (new letter 'wa').
 4

A. Administrative

1. Title

Proposal to encode one Oriya letter in the UCS.

2. Requester's name

Michael Everson & Anthony Stone

3. Requester type (Member body/Liaison/Individual contribution)

Individual contribution.

4. Submission date

2002-11-21

5. Requester's reference (if applicable)

6. Choose one of the following:

6a. This is a complete proposal

Yes.

6b. More information will be provided later

No.

B. Technical -- General

1. Choose one of the following:

1a. This proposal is for a new script (set of characters)

No.

Proposed name of script

1b. The proposal is for addition of character(s) to an existing block

Yes.

1b. Name of the existing block

Oriya.

2. Number of characters in proposal

1

3. Proposed category (see section II, Character Categories)

Category A.

4a. Proposed Level of Implementation (1, 2 or 3) (see clause 14, ISO/IEC 10646-1: 2000)

Level 1.

4b. Is a rationale provided for the choice?

No.

4c. If YES, reference

5a. Is a repertoire including character names provided?

ORIYA LETTER WA.

5b. If YES, are the names in accordance with the character naming guidelines in Annex L of ISO/IEC 10646-1: 2000?

Yes.

5c. Are the character shapes attached in a legible form suitable for review?

Yes.

6a. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?

Michael Everson.

6b. If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:

Michael Everson, Fontographer.

7a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?

Yes.

7b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?

Yes.

8. Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)?

No.

9. Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at <http://www.unicode.org> for such information on other scripts. Also see Unicode Character Database <http://www.unicode.org/Public/UNIDATA/>

UnicodeCharacterDatabase.html and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

Spacing letter, category “Lo”, bidi category “L” (strong left to right)

C. Technical -- Justification

1. Has this proposal for addition of character(s) been submitted before? If YES, explain.

No. ORIYA LETTER VA has been.

2a. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?

No.

2b. If YES, with whom?

2c. If YES, available relevant documents

3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?

Dictionary users.

4a. The context of use for the proposed characters (type of use; common or rare)

Phonetic transcription of foreign words in Oriya.

4b. Reference

Praharaj 1931.

5a. Are the proposed characters in current use by the user community?

Yes.

5b. If YES, where?

By dictionary publishers.

6a. After giving due considerations to the principles in Principles and Procedures document (a WG 2 standing document) must the proposed characters be entirely in the BMP?

Yes.

6b. If YES, is a rationale provided?

Yes.

6c. If YES, reference

Oriya character.

7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?

8a. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?

No.

8b. If YES, is a rationale for its inclusion provided?

8c. If YES, reference

9a. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?

No.

9b. If YES, is a rationale for its inclusion provided?

9c. If YES, reference

10a. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?

No.

10b. If YES, is a rationale for its inclusion provided?

10c. If YES, reference

11a. Does the proposal include use of combining characters and/or use of composite sequences (see clauses 4.12 and 4.14 in ISO/IEC 10646-1: 2000)?

No.

11b. If YES, is a rationale for such use provided?

11c. If YES, reference

12a. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?

No.

12b. If YES, reference

13a. Does the proposal contain characters with any special properties such as control function or similar semantics?

No.

13b. If YES, describe in detail (include attachment if necessary)

14a. Does the proposal contain any Ideographic compatibility character(s)?

No.

14b. If YES, is the equivalent corresponding unified ideographic character(s) identified?