

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

Doc Type: Working Group Document

Title: Revised preliminary proposal to encode six punctuation characters introduced by Hervé Bazin in the UCS

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Status: Individual Contribution

Action: For consideration by JTC1/SC2/WG2 and UTC

Date: 2012-10-01

Supersedes: L2/11-232R (*reset to "preliminary" status as UTC #128 did not accept the proposal "at this time", as the evidence was not considered sufficient then. Otherwise, the text resembles L2/11-232R as it was submitted 2011-06-12.*)
This version replaces the one dated 2012-02-28 by giving a clearer glyph for U+2E48.

1. Introduction

Hervé Bazin (full name is Jean-Pierre Hervé-Bazin; born 1911, died 1996) was a French writer. More information about him and his works is available at:
http://en.wikipedia.org/wiki/Herv%C3%A9_Bazin.

One of his works, "Plumons l'oiseau" (Let's pluck the bird) [1], written in 1966, introduces the use of six punctuation marks, which are described below. This document proposes these characters to be encoded in the UCS.

The punctuation marks proposed here are comparable to the interrobang (already encoded as U+203B INTERROBANG). This character also was invented in the same area by an individual (1962 by Martin K Speckter in the USA), and also is only rarely found applied according to its intended purpose in printed or electronic text.

Besides being occasionally used as intended, the punctuation marks proposed here commonly occur in text discussing unusual punctuation or the history of punctuation (see fig. 6 ff.).

It is pointed out that the punctuation marks proposed here are the only ones which occur regularly in the discussion of modern punctuation, besides the ones which already are encoded (see fig. 3, 4, and 6 to 11).

In such discussions, they usually occur together with the interrobang, and with the irony mark introduced by Alcanter de Brahm (alias Marcel Bernhardt) at the end of the 19th century (see fig. 8). Regarding the latter, however, the discussion whether it deserves encoding or can be regarded as a glyph variant of the already encoded U+2E2E REVERSED QUESTION MARK is deferred. Thus, an encoding of the six characters proposed here in fact closes a gap (rather than addressing only a subset of similar yet unencoded characters).

In summary, there are the following reasons to encode the proposed characters:

- To represent existing texts, like the original sources and texts discussing them.
- To enable authors of electronic communication (e-mail, blogs, etc.) to use them, e.g. like emoticons but preserving a more sophisticated appearance (see the request in fig. 6).
- To refer to them in texts discussing punctuation (and its history, typography, semantics, etc.).
- To enable the searching for these characters, which is applicable due to the special interest for them shown by experts on punctuation.

2. Proposed Characters

Block: Supplemental Punctuation

Punctuation marks introduced by Hervé Bazin

- ♡ U+2E43 HEART-SHAPED DOUBLE EXCLAMATION MARK
= Bazin love point
- † U+2E44 EXCLAMATION MARK WITH CROSSBAR
= Bazin certitude point
- ‡ U+2E45 EXCLAMATION MARK WITH CAP
= Bazin authority point
- ‡ U+2E46 EXCLAMATION MARK WITH TIE OVERLAY
= Bazin irony point
→ 03C8 greek small letter psi
- ! U+2E47 DOUBLE EXCLAMATION MARK CONVERGING INTO SINGLE DOT
= Bazin acclamation point
- ⤵ U+2E48 ZIGZAG EXCLAMATION MARK
= Bazin doubt point

Remark on the proposed representative glyph of the zigzag exclamation mark:

In 2007, a glyph was uploaded to Wikipedia which shows a far more fancy design (see fig. 5) as the original glyph created by Hervé Bazin (see fig. 1). This glyph was used in all Wikipedia references to the Hervé Bazin punctuation marks until September 2012.

In consequence, several references to the character use this or a similar glyph today (see e.g. fig. 8, 9, 10, 11). Therefore, it can be considered as a valid glyph of the character in actual use.

The glyph provided here is intended to be recognizable by users of the original glyph as well as users of glyphs related to the 2007 Wikipedia design.

Properties:

```
2E43;HEART-SHAPED DOUBLE EXCLAMATION MARK;Po;0;ON;;;;;N;;;;;
2E44;EXCLAMATION MARK WITH CROSSBAR;Po;0;ON;;;;;N;;;;;
2E45;EXCLAMATION MARK WITH CAP;Po;0;ON;;;;;N;;;;;
2E46;EXCLAMATION MARK WITH TIE OVERLAY;Po;0;ON;;;;;N;;;;;
2E47;DOUBLE EXCLAMATION MARK CONVERGING INTO SINGLE DOT;Po;0;ON;;;;;N;;;;;
2E48;ZIGZAG EXCLAMATION MARK;Po;0;ON;;;;;N;;;;;
```

Line breaking properties:

All character proposed here behave in this regard like U+0021 EXCLAMATION MARK.

3. References

[1] Bazin, Hervé: Plumons l'oiseau. Paris 1966

Other references are given directly in the figure legends.

4. Examples and Figures

Fig. 1: From [1], p. 142. Showing the explanation of the punctuation marks proposed here.

- 1) *Le point d'amour* : ∕
Il est formé de deux points d'interrogation qui, en quelque sorte, se regardent et dessinent, au moins provisoirement, une sorte de cœur.
- 2) *Le point de conviction* : †
C'est un point d'exclamation transformé en croix.
- 3) *Le point d'autorité* : ‡
Il est sur votre phrase, comme un parasol sur le sultan.
- 4) *Le point d'ironie* : †
C'est un arrangement de la lettre grecque ψ. Cette lettre (psi) qui représente une flèche dans l'arc, correspondait à ps : c'est-à-dire au son de cette même flèche dans l'air. Quoi de meilleur pour noter l'ironie ?
- 5) *Le point d'acclamation* : ∨
Bras levés, c'est le V de la victoire. C'est la représentation stylisée des deux petits drapeaux qui flottent au sommet de l'autobus, quand nous visite un chef d'État.
- 6) *Le point de doute* : ∓
Il est comme vous : il hésite, il biaise, avant de tomber — de travers — sur son point.

Fig. 2: *ibid.*, p. 143. Showing sample applications of the proposed punctuation marks, besides the question mark and the (simple) exclamation mark. (According to the rules of French typography, there is a space inserted before all such punctuation marks.)

- | | |
|-----------------------------|--|
| <i>Un agent :</i> | — Allons, dégagez, reculez ‡ |
| <i>Un petit mari :</i> | — Est-ce lui, Mélanie ? |
| <i>Une haute dame :</i> | — Oui, il est en veston, debout. Et il salue, il salue... |
| <i>Le mari :</i> | — En veston, tu crois ∓ |
| <i>La dame :</i> | — Puisque je te le dis ‡ |
| <i>Anonymes :</i> | — Le voilà, le voilà ! |
| <i>43% de la foule :</i> | — Vive le général ∨ |
| <i>Un opposant :</i> | — Charlot, au moins, avait des moustaches † |
| <i>L'agent :</i> | — Y en a qui feraient mieux de se taire ‡ |
| <i>Un partisan :</i> | — Parce que nous, on y croit, au général † Parce que nous, on l'aime, le général ∕ |
| <i>Voix dans la foule :</i> | — Chut... ch... ut ! |
| <i>Le général :</i> | — Fouillans et Fouillannes, quelle joie pour moi, ce soir, de me trouver parmi vous dans cette chère ville de Fouille ∕ Au terme d'un périple qui..., etc. |

Fig. 3: Retrieved 2011-06-11 from http://en.wikipedia.org/wiki/Irony_punctuation

Irony mark

[edit]


The irony mark or **irony point** (**‡**) (**French**: *point d'ironie*) is a punctuation mark proposed by the French poet Alcanter de Brahm (alias Marcel Bernhardt) at the end of the 19th century used to indicate that a sentence should be understood at a second level (e.g. irony, sarcasm, etc.). It is illustrated by a small, elevated, backward-facing question mark.^{[2][3]}

It was in turn taken by **Hervé Bazin** in his book *Plumons l'Oiseau* ("Let's pluck the bird", 1966), in which the author proposes several other innovative punctuation marks, such as the "doubt point" (**?**), "certitude point" (**†**), "acclamation point" (**!**), "authority point" (**‡**), "indignation point" (**!**), and "love point" (**‡**).


Fig. 4: Retrieved 2011-06-11 from http://fr.wikipedia.org/wiki/Ponctuation_non_standard

Signes ayant connu un succès relatif [modifier]

- Alcanter de Brahm a inventé et utilisé le point d'ironie (**‡**). Il a été remis à l'honneur par **Agnès b.** en 1997 dans son périodique d'art *Point d'ironie*. L'hebdomadaire satirique français *Le Canard enchaîné* en fait régulièrement usage. D'autres auteurs ont prétendu avoir inventé un tel point, ce qui donne pas moins de quatre graphies différentes pour le point d'ironie³.

 Article détaillé : [Point d'ironie](#).

- Martin K. Speckter a proposé le point exclarrogetif (**?**).

 Article détaillé : [Point exclarrogetif](#).

- La **virgule d'exclamation** de P. Villette de 1856 fut brevetée par Leonard Storch, Ernst Van Haagen et Sigmund Silber en même temps que la virgule d'interrogation.

 Article détaillé : [Virgule d'exclamation](#).

Inventions dans le cadre de récits de fiction [modifier]

Hervé Bazin dans son livre *Plumons l'oiseau* (1966), reprend le point d'ironie et propose d'autres nouveaux signes de ponctuation (des « points d'intonation » selon son expression) : les points de **doute** (**?**), de **certitude** (**†**), d'**acclamation** (**!**), d'**autorité** (**‡**), d'**amour** (**‡**) et d'**indignation** (**!**). Ce dernier avait également été employé par **Raymond Queneau** dans son roman *Le Chiendent*⁴.

Fig. 5: Images retrieved 2011-06-11 from Wikimedia commons, showing italic glyphs for 5 of the 6 characters proposed here (a comparable glyph for the proposed EXCLAMATION MARK WITH TIE OVERLAY was not found). The images were uploaded by the Wikipedia user "Sakurambo" 2007-07-30 and are used in some of the examples in the following figures. The exact links for the 5 images are:

http://commons.wikimedia.org/wiki/File:Point_d%27amour.svg

http://commons.wikimedia.org/wiki/File:Point_de_certitude.svg

http://commons.wikimedia.org/wiki/File:Point_d%27autorit%C3%A9.svg

http://commons.wikimedia.org/wiki/File:Point_d%27acclamation.svg

http://commons.wikimedia.org/wiki/File:Point_de_doute.svg

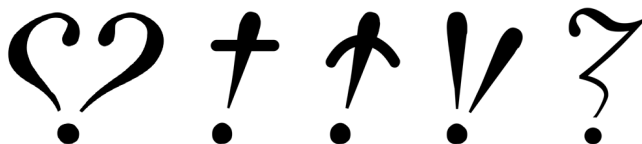


Fig. 6: Retrieved 2011-06-11 from:
<http://kuhnel.wordpress.com/2010/08/26/unicodes-sad-lack-of-intellectual-smileys/>
In the last line, the EXCLAMATION MARK WITH CROSSBAR is used as intended.

An Agreeable Procrastination – and the blog of Niels Kühnel

Unicode’s sad lack of intellectual smileys

leave a comment »

Recently amused by the [“WTF”-punctuation mark](#) in Unicode (“Interrobang”, U+203D), a quest for exotic punctuation marks on Google led me to some even cooler ones: Henry Denham’s rhetorical question mark, Marcel Bernhardt’s later use of the same symbol as the [Irony Point](#) (a reversed question mark) and Hervé Bazin’s doubt point (?), certitude point (†), acclamation point (!), authority point (‡), indignation point (!) and love point (♡). Even though the latter are from 1966, they demonstrate that smileys were needed long before teenagers got access to emails 😊 ; The rhetorical question mark is from the 1580s and the Irony Point from the late 19th century. Sadly, none of these great symbols have codepoints in Unicode (maybe to leave room for “Snowman” U+2600 and “Postal mark face” U+2368). As a matter of fact, there is a codepoint for a reversed question mark, but that’s not the Irony Point. That’s an “Arabic Question Mark” (U+061F).

As I see it, the punctuation marks could have made the world a better place in at least two important ways:

1. Intellectuals would have had smileys they could use without demeaning themselves (the originators of the marks mentioned were an outstanding English printer and two French poets)
2. [Lojban](#) would probably never have been invented (a ghastly artificial language with [constructs](#) to signify, among other things, sarcasm and irony)

So, Unicode Consortium, what were you guys thinking ? .

There is one good thing about the lacking Unicode codepoints, though... This in-joke for a t-shirt:

Marcel Bernhardt was right[†]

I’ll get mine as soon as possible †

Written by niels.kuhnel
August 26, 2010 at 11:56 pm

Posted in [Typography](#)
Tagged with [Typography](#)

Fig. 7: Excerpt from p.22 of: Méron, Jean: “En Question: La Grammaire Typographique. Étude critique”. La Ferté-sous-Jouarre, 1998. — Retrieved 2010-01-15 from:
<http://listetypo.free.fr/meron/new/Gramtypo.pdf>

Nina Catach n’est pas de cet avis : « Peut-être, pourquoi pas, sera-t-elle [la ponctuation] étudiée dorénavant comme elle le mérite, et s’enrichira-t-elle encore demain de nouveaux signes, comme ceux que réclamait, entre autres, Hervé Bazin, pour six “points d’intonation” supplémentaires (*Plumons l’oiseau*, Grasset, 1966, 142, et “saynète d’illustrations”, 143) : ? Le point d’ironie (lettre Psi, “Ps... son de la flèche qui vole... quoi de meilleur pour exprimer l’ironie ? ”). — ? Le point de doute (“Je me demande si elle viendra ? ”). — † Le point de certitude (“Je crois en Dieu † ”). — ! Le point d’acclamation (“Vive Untel ! ”). — ♡ Le point d’amour (“Ah, je l’aime ♡ ”). — ‡ Le point d’autorité (“très sensible dans le commandement”)...⁴. »

Nous l’avons vu, à ces six « points d’intonation », il faut ajouter le point d’indignation (!) et le point d’humour dont je n’ai pas eu connaissance du dessin.

Fig. 8: Retrieved 2011-06-11 from:
<http://www.itwaslost.org/2009/05/interrobang-irony-mark-lincolns.html>

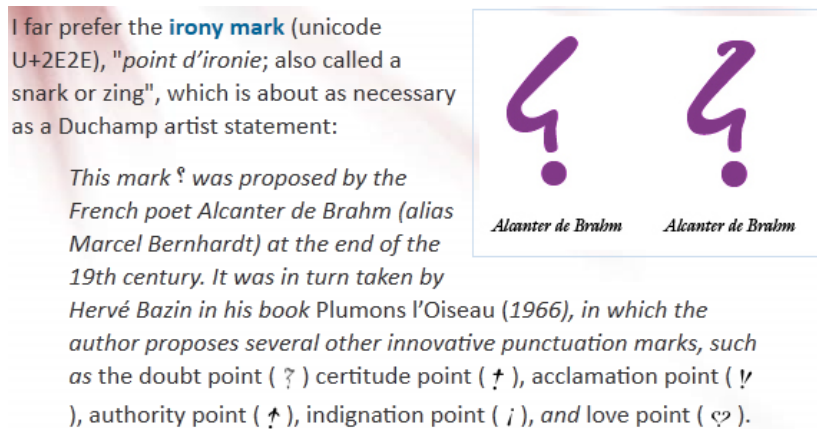


Fig. 9: Retrieved 2011-06-11 from:
<http://wehrintheworld.blogspot.com/2011/03/you-did-what-thats-cool.html>

Mar 2, 2011

You did what? That's cool!

Why oh why with all the many subtleties of human emotion and human expression do we have only three basic punctuation marks with which to end our sentences?

I often feel constrained by the 250,000+ words available in the dictionary, and to have only three basic ways of ending a sentence? Come on now.

In the 1966 book *Plumons l'Oiseau*, Hervé Bazin proposed several new punctuation marks, including the following:


Indignation point


Acclamation point


Certitude point


Doubt point

Other uncommon punctuation marks include the **interrobang** and the **irony mark** (both used in the title of this post).

Fig. 10: Retrieved 2011-06-11 from: <http://cerebralboinkfest.blogspot.com/2010/11/marks-for-snarks.html>

There is a similar mark used to convey irony or sarcasm. The oldest of these was invented by Henry Denham in the 1580s. It is the *percontation point*, aka the *ironicon*, basically a backwards question mark. "Yeah, right!"

The percontation point is the same as the *irony mark*, used when a statement has meaning on another level. The irony mark was proposed by Alcanter de Brahm, a French poet aka Marcel Bernhardt, in the late 19th century (French: *point d'ironie*).

A French author, Hervé Bazin, used the irony mark along with other marks he devised:

doubt point (?), *certitude point* (†), *acclamation point* (†),
authority point (†), *indignation point* (†), and *love point* (†).

Bazin used these in his book *Plumons l'Oiseau* ("Pluck the Bird", 1966).

Fig. 11: Retrieved 2011-06-11 from: <http://castalie.over-blog.com/article-18820586.html>

LA PONCTUATION DE L'AMOUR

Par Jonathan



Notre système d'écriture est-il trop limité ? Depuis l'invention de l'alphabet, tous les mots s'écrivent avec 26 lettres et les textes s'articulent au moyen des signes qui le ponctue : point, virgule... Cependant, beaucoup estiment que cet attirail millénaire est encore insuffisant pour bien écrire !

Comment supprimer l'équivoque des phrases quand elles parlent des sentiments subtils comme l'amour, l'indignation, l'ironie, etc. ? Comment être sûr que le lecteur saisisse bien le sens authentique, celui voulu par l'auteur ? Combien d'accidents de contresens pourraient être évités chaque année au moyen d'une ponctuation plus précise ?

A l'époque où le monde se mobilise pour sauver le point-virgule (cf. Fuligineuse dans [Le point-virgule, le retour !](#)), il n'est pas inutile de rappeler que des écrivains, des inventeurs, ont proposé de repousser les limites de l'expression écrite, en imaginant des signes – des points – qui traduisent d'utiles intonations, et, plus généralement, connotent plus précisément les émotions qui doivent passer, de gré ou de force, dans la moulinette du texte.

LA RECHERCHE FONDAMENTALE EN PONCTUATION

Baptisés « points d'intonation », ces symboles inventés attendent encore d'être officialisés, pour venir grossir les rangs de la palette typographique :

Le ? point de doute. Ex. « Je me demande si elle viendra ? ».

Le point de certitude †. Ex. « Je crois en Dieu † ».

Le point d'acclamation †. Ex. « Vive Untel † ».

Le point d'amour †. Ex. « Ah, je l'aime † ».

Le point d'autorité † « très utile pour commander... » (5 propositions par Hervé Bazin, 1966)

**ISO/IEC JTC 1/SC 2/WG 2
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646¹**

Please fill all the sections A, B and C below.

Please read Principles and Procedures Document (P & P) from <http://www.dkuug.dk/JTC1/SC2/WG2/docs/principles.html> for guidelines and details before filling this form.

Please ensure you are using the latest Form from <http://www.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html>.

See also <http://www.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html> for latest Roadmaps.

A. Administrative

1. Title:	Revised preliminary proposal to encode six punctuation characters introduced by Hervé Bazin in the UCS
2. Requester's name:	<i>Mykyta Yevstifeyev, Karl Pentzlin</i>
3. Requester type (Member body/Liaison/Individual contribution):	<i>Individual Contribution</i>
4. Submission date:	<i>2012-02-28, revised 2012-10-01</i>
5. Requester's reference (if applicable):	
6. Choose one of the following:	
This is a complete proposal:	<input checked="" type="checkbox"/> Yes
(or) More information will be provided later:	<input type="checkbox"/>

B. Technical – General

1. Choose one of the following:	
a. This proposal is for a new script (set of characters):	<input type="checkbox"/> No
Proposed name of script:	
b. The proposal is for addition of character(s) to an existing block:	<input checked="" type="checkbox"/> Yes
Name of the existing block:	<i>Supplemental Punctuation</i>
2. Number of characters in proposal:	<input checked="" type="checkbox"/> 6
3. Proposed category (select one from below - see section 2.2 of P&P document):	
A-Contemporary <input type="checkbox"/> B.1-Specialized (small collection) <input checked="" type="checkbox"/> B.2-Specialized (large collection) <input type="checkbox"/>	
C-Major extinct <input type="checkbox"/> D-Attested extinct <input type="checkbox"/> E-Minor extinct <input type="checkbox"/>	
F-Archaic Hieroglyphic or Ideographic <input type="checkbox"/> G-Obscure or questionable usage symbols <input type="checkbox"/>	
4. Is a repertoire including character names provided?	<input checked="" type="checkbox"/> Yes
a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?	<input checked="" type="checkbox"/> Yes
b. Are the character shapes attached in a legible form suitable for review?	<input checked="" type="checkbox"/> Yes
5. Fonts related:	
a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?	<i>http://www.pentzlin.com/HerveBazinPunctuation1.ttf</i>
b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):	<i>The font is released into the Public Domain</i>
6. References:	
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	<input checked="" type="checkbox"/> Yes
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	<input checked="" type="checkbox"/> Yes
7. Special encoding issues:	
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)?	<input type="checkbox"/> No

8. Additional Information:

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/reports/tr44/>) and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

C. Technical - Justification

¹ Form number: N3902-F (Original 1994-10-14; Revised 1995-01, 1995-04, 1996-04, 1996-08, 1999-03, 2001-05, 2001-09, 2003-11, 2005-01, 2005-09, 2005-10, 2007-03, 2008-05, 2009-11, 2011-03)

1. Has this proposal for addition of character(s) been submitted before? If YES explain	No
2. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)? If YES, with whom? If YES, available relevant documents:	Yes <i>One of the authors (M. Ye.) is himself a member of the user community</i>
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? Reference:	Yes <i>Typographers and specialists discussing typography and history of punctuation</i>
4. The context of use for the proposed characters (type of use; common or rare) Reference:	Limited <i>see text</i>
5. Are the proposed characters in current use by the user community? If YES, where? Reference:	Yes <i>see text</i>
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP? If YES, is a rationale provided? If YES, reference:	Yes Yes <i>The proposed characters should go in the Supplemental Punctuation, which is only available in the BMP</i>
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	Yes
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence? If YES, is a rationale for its inclusion provided? If YES, reference:	No
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters? If YES, is a rationale for its inclusion provided? If YES, reference:	No
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character? If YES, is a rationale for its inclusion provided? If YES, reference:	No
11. Does the proposal include use of combining characters and/or use of composite sequences? If YES, is a rationale for such use provided? If YES, reference: Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided? If YES, reference:	No
12. Does the proposal contain characters with any special properties such as control function or similar semantics? If YES, describe in detail (include attachment if necessary)	No
13. Does the proposal contain any Ideographic compatibility characters? If YES, are the equivalent corresponding unified ideographic characters identified? If YES, reference:	No