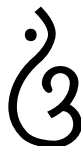


Proposal to encode 0B50 ORIYA OM

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2011-Jun-28

This is a proposal to encode one character in the Oriya block, the Oriya OM:



0B50 ORIYA OM

This Oriya OM had unfortunately previously been proposed as the Grantha OM by L2/09-141 and its later version L2/09-345 and further in L2/10-062. However, the Grantha user community had objected in L2/10-263 and L2/10-267 providing evidence that suggested that this was in fact the Oriya OM. Based on this, the South Asian Committee by L2/10-299 had recommended its removal from the Grantha proposal and also noted:

If the evidence of an Oriya OM symbol warrants it, we would welcome a proposal for such a symbol on its own merits.

The present document submits the evidence collected so far and requests the encoding of an Oriya OM based on that.

After the successful removal of the character from the Grantha proposal, we have contacted native Oriya users, most of them Sanskrit scholars, regarding the use of this character in the Oriya script. The names of these native users have been provided in the proposal summary form, and their contact details will be provided if needed.

Note that we have preferred to contact Sanskrit scholars as they would be the best qualified to judge the usage of a written form as the OM.

We presented the glyph under question to these users and asked them to identify it. It is important to note that even without leading questions such as “is this OM in Oriya?”, even those who were not Sanskrit scholars were able to identify it as the Oriya OM.

We have also previously noted in L2/10-267 p 1 that the glyph under question is an evident ligature of the Oriya O with the chandrabindu:

$$\text{Oriya O} + \text{chandrabindu} = \text{Oriya OM}$$

Even in the Bengali script, which is from the evolutionary and geographical point of view the closest script to the Oriya script, the OM is commonly written using the chandrabindu over the Bengali Letter O:

ଐ

So also in the Oriya script most printings simply show O with the chandrabindu:

ଐ, ଅ. ବ୍ରହ୍ମା (ଦେ.) ଆଉ, ଏବଂ (and) ।
ଐ, (ଦେ.) ଅ. ବିରକ୍ତିସୂଚକ ଶବ୍ଦ (Ah!) ।
ଐ, ଓମ୍, ଅ. ପ୍ରଣବ, ବ୍ରହ୍ମା ବା
ଲକ୍ଷ୍ମୀରବାଚକ ଚିହ୍ନ ।
ଐ, ବି. (ଦେ.) ଅମ୍ଳ ଫଳବିଶେଷ
(acid fruit) ।

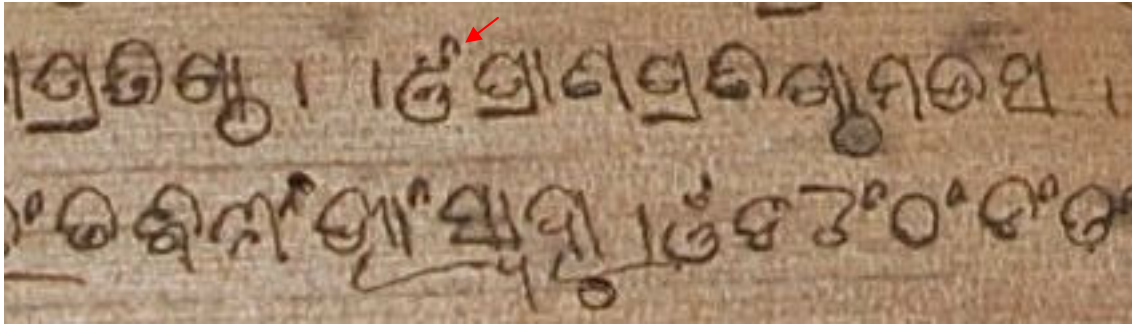
(Ref: Abhinav Saral Utkal Abhidhān, Compiler: Ramalā Kūr, Odisha Book Emporium, Cuttack, Orissa - 753002, 10th edition, 1999, p 158; courtesy, Dr Sadananda Dash, Leipzig.)

This can also be seen in online publications:

ଐ ଅସ୍ୟ ଶ୍ରୀବିଷ୍ଣୋର୍ଦ୍ଦିବ୍ୟସହସ୍ରନାମସ୍ତୋତ୍ରମହାମନ୍ତ୍ରସ୍ୟ ॥
ଶ୍ରୀ ବେଦବ୍ୟାସୋ ଭଗବାନ୍ ଋଷିଃ । ଅନୁଷ୍ଠୁପ୍ ଛନ୍ଦଃ ।
ଶ୍ରୀବିଷ୍ଣୁସହସ୍ରନାମସ୍ତୋତ୍ରମ୍
ଐ
ସକଳ ସୌଭାଗ୍ୟଦାୟକ

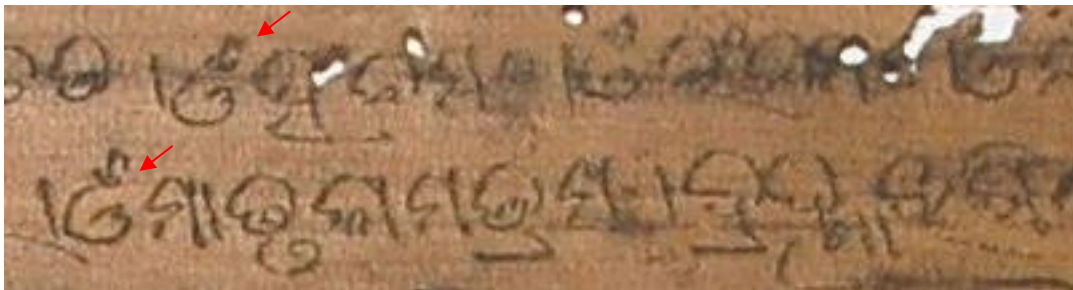
(Ref: http://www.odia.org/books/vishnu_SahasraNama_odi.pdf, retrieved 2010-Dec-16)

However, handwritten text would obviously ligate the upward stroke on the left side of the O glyph with the curved rightward stroke of the chandra in the chandrabinu to produce the ligated form which is the glyph proposed for the character 0B50 ORIYA OM. So:

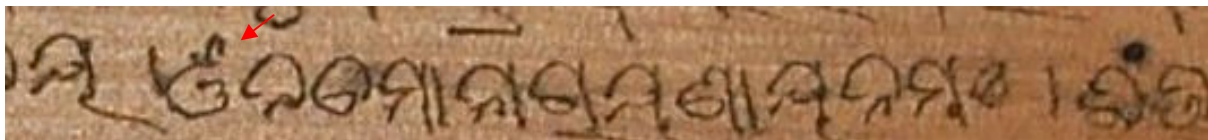


Manuscript DH712. Note the contrast of the ligature (line 1) with the non-ligated O + candrabindu (line 2).

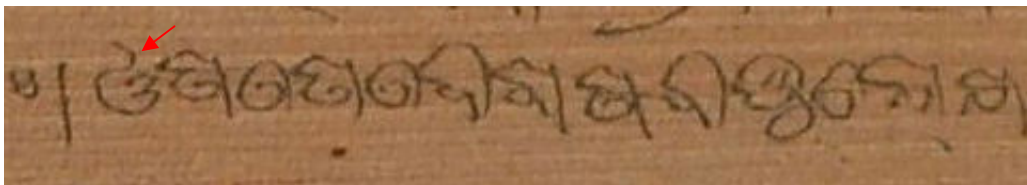
The sequence starting with OM reads: *om prāṇapraṭiṣṭhāmantrasya*



Manuscript DH712. Two instances of ligated OM on the two lines contrast with a non-ligated version (not very clear) on the first line. The sequences read: *om haṃ namaḥ, om ... om mātṛkāmantrasya brahmā ṛṣiḥ*

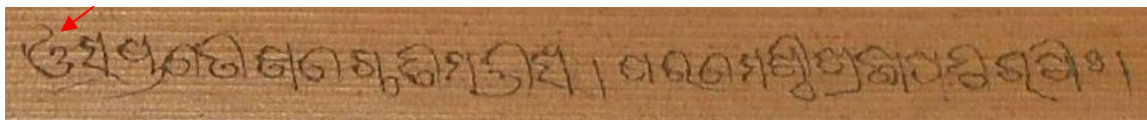


Manuscript DH712. The sequence starting with OM reads: *om namo nārāyaṇāya namaḥ*



Manuscript DH706. Note that the dot in the candrabindu has been omitted in speed or for fear of piercing the manuscript – such a practice is also seen in Tamil where a dot serves as the virama, see L2/11-026 p 10.

The sequence starting with OM reads: *om tato devā avantu no...*



Manuscript DH706: Again the dot has been omitted. The sequence reads: *om sapta te agneti mantrasya*

Thanks: Manuscripts kindly arranged from the Orissa State Museum, Manuscripts Division, by Dr Mamata Dash (née Mishra), native Oriya speaker, formerly copyist of said institution.

It is also a custom during the housewarming ceremony among Oriya Hindus (as also among other Hindus) to write the OM in sandal paste decorated with vermilion on the wall in the “puja corner” in one’s house (where daily Hindu religious worship is done). Here the ligated form of the OM lends itself easily to the hand applying the sandal paste:



(Photo courtesy: Gauri Shankar Malla, native Oriya speaker, Bangalore; taken at his home)

This ligated form of OM has also found its way into various collections of OM characters from different scripts (samples already provided in L2/10-267 and L2/10-328 reproduced):



Justification for encoding

Ligated forms of OM have been atomically encoded in Unicode, as for example in Tamil. Likewise, it is recommended to encode this character atomically for Oriya. If ligated forms are found to be consistently used for other Indic scripts as well, the same recommendation would apply.

The codepoint chosen for this character is the one corresponding to the OM characters of other major Indic scripts after the ISCII model.

Thanks

First I record with thanks the continuous help of Dr Mamata Dash (née Mishra) of Chennai, native Oriya speaker, for expressing keen interest in this project of mine and kindly procuring photos of manuscript samples from Bhubaneshtar for me for attestation. She was a copyist (research assistant) in the Orissa State Museum Manuscripts Division, and has conducted many courses on manuscriptology. Currently she is working as Associate Editor on the New Catalogus Catalogorum of Manuscripts at Madras University, Chennai and is also secretary of the K V Sharma Research Foundation, Adyar, Chennai.

I also thank Dr Gopalakrishna Dash, HOD Dept of Sanskrit, Utkal University, Bhubaneshtar, Orissa for his comments and guidance.

Many other friends (too numerous to mention here) helped in obtaining contacts, verification and attestation samples from various sources. I thank them all.

Finally, to Vinodh Rajan, author of L2/10-263, goes the credit of correctly identifying this glyph (which had been misrepresented as the Grantha OM) as the Oriya OM, hence leading to this proposal.

-0-

Official Proposal Summary Form

A. Administrative

1. Title

Proposal to encode Oriya OM

2. Requester's name

Shriramana Sharma

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

Individual contribution

4. Submission date

2011-Jun-28

5. Requester's reference (if applicable)

6. Choose one of the following: This is a complete proposal (or) More information will be provided later

This is a complete proposal.

B. Technical – General

1. Choose one of the following:

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

No.

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

Yes. Oriya.

2. Number of characters in proposal

1 (one)

3. Proposed category

Category A contemporary.

4. Is a repertoire including character names provided?

Yes.

4a. If YES, are the names in accordance with the “character naming guidelines” in Annex L of P&P document?

Yes.

4b. Are the character shapes attached in a legible form suitable for review?

Yes.

5. Fonts related:

a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?

Shriramana Sharma.

b. Identify the party granting a license for use of the font by the editors (include address, e-mail etc.)

Shriramana Sharma. The glyph is derived from the GPL font Lohit Oriya, and so is also under the GPL.

6a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?

Yes.

6b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?

Yes.

7. 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)?

Not applicable.

8. 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.

See detailed proposal.

C. Technical – Justification

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

No.

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.)?

Yes.

2b. If YES, with whom?

1) Dr Mamata Dash (née Mishra), former copyist of Orissa State Museum Manuscripts Division. 2) Dr Gopalakrishna Dash, HOD Dept of Sanskrit, Utkal University, Bhubaneswar. 3) Dr Sadanand Dash, Dept of Sanskrit, Leipzig University, Leipzig. 4) B R Mishra, Orissa State Museum. 5) Shri Gopal Prasad Mahapatra, Bhubaneswar. 6) Nila Madhab Dash, Ph D Research Scholar, Rashtriya Samskrita Vidyapitham, Tirupati. 7) Dr Rashmi Ranjan Mishra, Professor of Physics, BITS, Pilani. 8) Vidvan Manasachandra Mishra, Sama Vedic scholar, Bangalore. 9) Gauri Shankar Malla, IT professional, Bangalore. 10) Jibanjeet Mishra, IT professional, Bangalore.

2c. If YES, available relevant documents

None specifically. The matter was discussed in person and via email/phone.

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

Those reading Hindu religious texts in Oriya script and those handling such manuscripts.

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

Somewhat rare in printing but common in handwriting. Common in religious usage.

4b. Reference

See detailed proposal.

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

Yes, in handwriting.

5b. If YES, where?

Orissa, India.

6a. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?

Yes.

6b. If YES, is a rationale provided?

6c. If YES, reference

This character belongs in the Oriya block in the BMP.

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

Only one character is proposed.

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. Though the character is glyphically a ligature of O + Candrabindu, Indic independent vowels in Unicode do not ligate with following characters.

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?

No.

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

11c. If YES, reference

11d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?

12a. Does the proposal contain characters with any special properties such as control function or similar semantics?

No.

12b. If YES, describe in detail (include attachment if necessary)

13a. Does the proposal contain any Ideographic compatibility character(s)?

No.

13b. If YES, is the equivalent corresponding unified ideographic character(s) identified?

13c. If YES, reference:

-O-O-O-