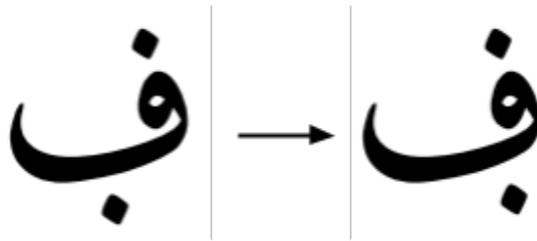


Title: Dot positioning of U+06A3 Arabic Letter Feh with Dot Below
Author: Roozbeh Pournader (Google)
Date: 2013-05-08
Action: For UTC and WG2's action

Requested action

Change the chart glyph for U+06A3 to move the bottom dot from the middle of the glyph further right, below the loop:



Rationale

According to the character's annotations, U+06A3 ARABIC LETTER FEH WITH DOT BELOW is used in the Arabic orthography of Ingush, a short-lived orthography that started in late 19th century, was official from late 1910s to middle 1920s, and was then replaced by Latin and later Cyrillic. The character itself dates back to Unicode 1: it was based on MARC-8's Extended Arabic set, later standardized in ISO 11822.

The inconsistency in the glyph shape for the character was originally noted by the author in L2/11-092, leading to a UTC action item (127-A38) to follow up with Mr Thomas Milo about the dot's position. In the discussion with Mr Milo, it was made clear the choice of dot positioning is not his, and probably an artifact of the font modification process. He confirmed the author's suspicion that the dot would preferably be positioned under the loop of the Feh.

Considering the recent cleanup of ArabicShaping.txt to contain schematic names that could be used in semi-automatic creation of Arabic fonts or used in more advanced Arabic layout engines (where the glyph for this character was found to be among the very few inconsistencies), the author proposes to correct the glyph for U+06A3 to match other Feh-like glyphs in the charts with dots below them, like U+06A2.

Note that inquiries into preferred glyph shapes of the early twentieth century would not be useful, because of limitations in typography of the time. Also, MARC-8 and ISO 11822 cannot be trusted for correct glyph analysis, as evidenced by their wrong analysis of character or glyph shapes (for example, it mistakenly analyses the Arabic Sign Sindhi Ampersand as a “Double Alef With Hamza Above”, as opposed to the correct hamza with a double-danda below). We are instead relying on an understanding of Arabic script’s morphology.

A consistent glyph shape would also help font designers that wish to cover all Arabic script characters avoid confusion.