

To : Script Ad Hoc/Unicode Technical Committee
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Subject : Updated Proposal to Encode the Lampung Script
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1. Proposal History

- [L2/16-073](#) Preliminary proposal to encode the Lampung script in Unicode
— Anshuman Pandey
- [L2/16-216](#) *Recommendations to UTC #148 August 2016 on Script Proposals*
— Deborah Anderson, Ken Whistler, Rick McGowan, Roozbeh Pournader, Andrew Glass, Laurentiu Iancu, and Lisa Moore
- [L2/22-044](#) Revised proposal to encode the Lampung script
— Anshuman Pandey
- [L2/22-057](#) Comments on Revised proposal to encode the Lampung script
— Aditya Bayu Perdana, et al
- [L2/22-058](#) Comments on Revised proposal to encode the Lampung script
— Febri Muhammad Nasrullah
- [L2/22-068](#) *Recommendations to UTC #171 April 2022 on Script Proposals*
— Deborah Anderson, Ken Whistler, Roozbeh Pournader, and Peter Constable

Related documents:


- [L2/11-091](#) Indonesian and Philippine Scripts and extensions not yet encoded or proposed for encoding in Unicode
— Christopher Miller

2. Introduction

2.1. Background

This document supersedes the “Revised Proposal to Encode the Lampung Script” by Anshuman Pandey (L2/22-044) and proposes the encoding of the Lampung script in the Unicode Standard based on its historically attested usage and current revitalization. The proposal integrates evidence from historical manuscripts with contemporary developments and re-evaluates past standardization efforts, including the 1985 *Musyawah* model and its departures from manuscript traditions.

2.2. Historical Development

The Lampung script, locally known as  (*Surat Lampung*),¹ is a Kawi-derived script historically used across the Lampung region, from the Komering River and Lake Ranau to the Sunda Strait. It was used to record Lampungic languages—including Lampung Api (ljp), Lampung Nyɔ (ab1), and Komering (kge)—as well as Javanese (jv), Nasal (nsy), and Central Malay dialects (pse) such as Pegagan, Ogan, and Semende. In modern times it has also been applied to Standard Indonesian (id).

The script appears in diverse textual genres: seals (Figure 21), mantras, talismans (Figure 13), amulets, folktales (Figure 8), poems (Figure 15), personal diaries (Figure 12), genealogies (Figure 46), and glossaries (Figure 14). Writing media included folded bark, bamboo strips, copper plates, horn, and paper. The earliest known example is a bark manuscript of Islamic mythology donated to the Bodleian Library in 1630.²

While genealogically related to *Surat Ulu* scripts (e.g., Rejang), Lampung is regarded as a distinct system with its own orthographic features and wide regional variation. Two principal styles can be identified: the style found in Sukadana, linked to Nyɔ speakers, and the style in Krui, associated with Api speakers.³ These designations reflect the provenance of the manuscripts in which they were recorded, but stylistic features may have spread more broadly. Lampung manuscripts also reveal a rich spectrum of variation, with even individual scribes developing recognizable styles. Among these, the Krui style (Figure 19 and Figure 20) is notably difficult for other Lampung users to read, reflecting significant internal diversity. By contrast, the Telukbetung style—closely aligned with Sukadana—became the preferred form for correspondence and printing during the colonial period, likely due to Telukbetung’s role as the administrative center.

¹ According to the late Titik Pudjiastuti, the prior proposal (2022, p. 1) incorrectly used the term *Had Lampung*. The word *Had* is not attested in the Lampung language and appears to be a misrepresentation of the more accurate term *Surat*.

² Gallop (Malay manuscripts from south Sumatra, 2015).

³ In his table, Holle (1882) includes the Krui variant as a modern form, while the Sukadana variant is an ancient form. See Figure 5.



Figure 1. Map showing settlement areas of ethnic groups in modern Lampung province prior to the 20th century. Colors indicate linguistic distribution: yellow = Api, blue = Central Malay, purple = Komerling, pink = Nyo.

2.3. Standardization Efforts

On 23 February 1985, the *Musyawarah Para Pemuka Adat Daerah Lampung* (Council of Traditional Leaders, hereafter *Musyawarah*) adopted the Sukadana–Telukbetung form, following Noeh’s pedagogical textbook, as the de facto consensus model. This decision, however, left other regional variants underrepresented.⁴ The *Musyawarah* also introduced several innovations not attested in manuscripts, such as Latin-style punctuation (§3.5), a novel letter (§3.6.1), and new vowel signs (§3.3.2). These changes were intended to modernize pedagogy but were not grounded in historical practice and have seen limited use outside classrooms.

In December 2022, the *Kongres Bahasa Lampung I* (First Lampung Language Congress, hereafter *Kongres*) reassessed this model. One of its motions was to remove the novel letter introduced in 1985, signaling a broader effort to realign the script with historical and linguistic evidence.⁵

This proposal therefore does not rely solely on the *Musyawarah* standard. While its influence is visible in pedagogical materials, it did not generate a large corpus of continuous text. Its use remains largely confined to decorative contexts, tables, and glossaries. For Unicode encoding, this proposal prioritizes characters with clear historical attestation and demonstrated use.

2.4. Challenges in Encoding

The modern orthography of Lampung remains unsettled. As highlighted at the *Kongres*, characters not grounded in manuscript tradition are still debated. For this reason, the present proposal restricts its scope to historically attested characters supported by primary documentation. Later innovations may be considered for future encoding if they achieve consistent community use, scholarly support and clear functional distinction. This approach is consistent with feedback from Unicode documents L2/22-057 and

⁴ Noeh (1971, pp. 86-87).

⁵ Pudjiastuti, et al. (2023).

L2/22-058, which caution against overreliance on secondary or recent sources when dealing with scripts whose transmission has been disrupted.

The Indonesian experience shows that standardization efforts of the late 20th century often lacked access to historical sources. Initiatives in Batak (1988), Lampung (1985), Kerinci (1992), Sundanese (1996), and Balinese/Sasak (1998) introduced additions that were not always supported by manuscript evidence.⁶ Similar cases have led to complications in Unicode encoding, as seen in revisions or discussions for Javanese (L2/19-003), Sundanese (L2/21-221), Rejang (L2/25-162), and Balinese/Sasak (UTN#51). To avoid such setbacks, this proposal emphasizes characters with a strong historical foundation.

2.5. Revitalization

Although Latin script remains dominant, Lampung has reappeared in education, signage, branding, and digital tools. Since 2014, it has been reintroduced through school curricula (Figure 28 to Figure 38),⁷ public signage (Figure 39 to Figure 43), cultural decorations (Figure 46 to Figure 47, Figure 54 to Figure 58), city branding (Figure 59), and emblems (Figure 60). It also appears in personal expressions, such as tattoos (Figure 57).

Digital initiatives include keyboard layouts (Figure 48 and Figure 49), fonts (Figure 53), online dictionaries (Figure 50), OCR models, and encyclopedic projects (Figure 51 and Figure 52). These efforts demonstrate ongoing but uneven revitalization. Since 2022, the Indonesian government has prioritized the script's inclusion in the Indonesian National Standard (SNI),⁸ but progress has been delayed due to the absence of Unicode support.

2.6. Goals


The aim of this proposal is to encode Lampung as a distinct script in the Unicode Standard, presenting a repertoire that is historically attested, functionally supported, and relevant for current use. The proposal seeks to enable stable digital representation, support interoperability, and facilitate ongoing revitalization efforts by providing an encoding model that is accurate, practical, and sustainable.

3. Structure

The Lampung script is a unicas abugida written left-to-right in horizontal lines, employing combining diacritics like other abugidas. The script does not exhibit bidirectional behavior. Some alternative descriptions exist in the literature but remain unattested in practice. Pudjiastuti (1996, p. 57) suggested that the script could also be written right to left or vertically, in analogy with Arabic or Hanzi, while Noeh (1971, p. 4) proposed that it distinguished uppercase and lowercase by enlarging characters. To date, however, neither historical manuscripts nor contemporary usage provide evidence for these features.










3.1. Independent Vowel Letter

Lampung has one independent vowel, LAMPUNG LETTER A, which also acts as a vowel carrier (*fulcrum vocalis*) that can be attached with vowel signs.⁹

base	character names
	LAMPUNG LETTER A

3.2. Consonant Letters

Consonant letters represent a syllable with the inherent vowel /a/, /ɔ/, or /ə/.¹⁰ There are 18 attested letters representing basic syllables.

glyph	character names	glyph	character names	glyph	character names
	LAMPUNG LETTER KA		LAMPUNG LETTER TA		LAMPUNG LETTER YA
	LAMPUNG LETTER GA		LAMPUNG LETTER DA		LAMPUNG LETTER RA ¹¹
	LAMPUNG LETTER NGA		LAMPUNG LETTER NA		LAMPUNG LETTER LA

⁶ Kozok (2009, p. 92).










⁷ Lampung Governor Decree No. 39 of 2014 on Lampung Script and Language (2020).

⁸ Novrizaldi (2022).

⁹ Beele & Tuuk (1868, p. 139).

¹⁰ /a/ in Api and Komering, /ɔ/ in Nyɔ, and /ə/ in Central Malay. See Matanggui (1985, p. 3); in his book, however, he incorrectly refers to /ɔ/ as /o/.

¹¹ The LETTER RA and CONSONANT SIGN R represent a proto-Lampung *r sound. However, there are various phonetic realizations of /r/ within Lampung dialects up to the present time, usually velar or uvular fricative (/x/, /ɣ/, /χ/, or /ʁ/). See Anderbeck (2007, pp. 14-15).

	LAMPUNG LETTER CA		LAMPUNG LETTER PA		LAMPUNG LETTER WA
	LAMPUNG LETTER JA		LAMPUNG LETTER BA		LAMPUNG LETTER SA
	LAMPUNG LETTER NYA		LAMPUNG LETTER MA		LAMPUNG LETTER HA

3.2.1. Ligatures





To date, no widely attested ligature forms have been documented in the Lampung script. However, the author has identified three possible ligature forms in a manuscript held at the National Library of Indonesia (Figure 22).

3.3. Signs

Here, the author uses generic names due to inconsistencies in the names found across secondary sources.¹²

3.3.1. Vowel Signs

The following dependent vowel signs are attested in historic materials:



glyph	character names	Lampungic	Central Malay	others
	LAMPUNG VOWEL SIGN I	/i/, /e/	/i/, /e/	/i/, /e/
	LAMPUNG VOWEL SIGN U	/u/	/u/, /o/	/u/, /o/
	LAMPUNG VOWEL SIGN E	/ə/, /o/	/a/	/ə/
	LAMPUNG VOWEL SIGN E TALING	-	-	/e/

VOWEL SIGN I and VOWEL SIGN U correspond to forms also found in the Rejang script. Lampung, however, does not have distinct signs for /o/ and /e/, since these sounds are predictable allophones of /ə/ and /i/.¹³ VOWEL SIGN E is primarily used for the mid-central vowel /ə/ and its allophones. In Central Malay texts, this same sign sometimes functions to shift the inherent /ə/ to /a/ (Figure 18).

In texts written in other languages (e.g., Malay and Javanese), VOWEL SIGN I is used for /e/, and VOWEL SIGN U for /o/ (Figure 26).¹⁴ Van der Tuuk also recorded a left-positioned VOWEL SIGN E TALING in a Malay manuscript written in Lampung script.¹⁵ This feature resembles the /e/ sign in related Kawi-derived scripts but appears only rarely and outside native Lampung usage. It may be considered for encoding in the future if sufficient evidence is identified.

3.3.2. Novel Vowel Signs

As part of pedagogical modernization, the 1985 *Musyawahar* introduced two novel vowel signs (Figure 32) intended to create a one-to-one correspondence between vowel sounds and symbols:¹⁶

glyph	character names	sound value
	LAMPUNG NOVEL VOWEL SIGN E	/e/
	LAMPUNG NOVEL VOWEL SIGN O	/o/

Although their shapes resemble variant forms of VOWEL SIGN I and VOWEL SIGN U found in some manuscripts, their use as distinct graphemes for /e/ and /o/ began only after the 1985 standardization. They were designed mainly for teaching purposes and to align with Indonesian orthographic conventions,¹⁷ rather than as a continuation of historical Lampung practice, where /e/ and /o/ functioned as predictable allophones of /i/ and /ə/.

Since the 1980s, these signs have been used in textbooks and classroom contexts, but they are not attested in premodern manuscripts and their adoption across grade levels remains uneven.¹⁸ In some cases, pedagogical usage has introduced misinterpretations, such as treating the mid-open vowel /ɔ/ (an allophone of /a/ in the Nyo dialect) as /o/,¹⁹ or replacing the historically consistent the Lampungic suffix -kən, realized as [kən] in Nyo and [kon] in Api, Nasal, and Komering. Across dialects this suffix has

¹² For example, CONSONANT SIGN W is referred to as *tekelungan* in the 1969 *Almanak Sumatera* (Figure 28), *teklengu* in Pudjiastuti (1996) (Figure 32), and *tekelungau* in 21st century material such as [this abstract](#).

¹³ Anderbeck (2007, pp. 16-17).





¹⁴ For Javanese example, see Beele & Tuuk (1868, p. 142).



¹⁵ Beele & Tuuk (1868, pp. 1-3).

¹⁶ These signs are included in L2/22-044 (2022, p. 4) but the fact that they are novel additions is not mentioned.

¹⁷ Noeh (1971, pp. 86-87).







¹⁸ The author's observation of school textbooks, along with [field research](#) conducted in 2025 by SEI awardee Ariq Syauqi, confirms that these novel signs is being taught in educational institutions.



¹⁹ For instance, words like *jamɔ* ("with") and *agɔ* ("will") are written as  and , even though in historical sources and phonemic analysis they correspond to  and  as shown in [this wordlist](#).






traditionally been written with VOWEL SIGN E (-)²⁰, reflecting schwa and its predictable allophones. The introduction of the NOVEL VOWEL SIGN O has led some users to substitute -, creating inconsistency and undermining the cross-dialectal stability of the suffix's written form. These practices show that the novel signs function mainly as pedagogical aids rather than integral elements of the traditional orthography and should be assessed as such for encoding purposes. Accordingly, this proposal submits the two characters on a provisional basis, leaving to the UTC Script Encoding Working Group the decision on whether their attested use warrants independent encoding. If not encoded, they could alternatively be represented through font-level mechanisms such as OpenType stylistic alternates, as the author recommends.



3.3.3. Consonant Signs

There are six dependent consonant signs that represent syllable-final (coda) consonants.


glyph	character names	Sound value
	LAMPUNG CONSONANT SIGN NG	/ŋ/
	LAMPUNG CONSONANT SIGN N	/n/
	LAMPUNG CONSONANT SIGN Y	/j/
	LAMPUNG CONSONANT SIGN R	/r/, /x/, /χ/, /ʁ/, /ʁ/
	LAMPUNG CONSONANT SIGN W	/w/
	LAMPUNG CONSONANT SIGN H	/h/

The prior proposal (2022, pp. 4-6) identified  and  as vowel signs (VOWEL SIGN AI and VOWEL SIGN AU) on the assumption that Lampung diphthongs follow the Brahmic model of vowel sequences. However, Lampungic evidence indicates otherwise. Sequences such as [ay], [aw], and [uy] function as a vowel followed by a glide,²⁰ behaving structurally as consonantal codas rather than as a single vowel nucleus.²¹

This distinction is evident in phonotactics: forms like *kayn* or *kawr* are not permissible and are consistently normalized as *kayin* and *kawur* with an inserted vowel. Such behavior shows that  and  operate as consonant signs rather than as vowel extensions. Manuscript evidence supports this interpretation. Classical Lampung texts wrote glides Y and W as full consonants ( or ) combined with the vowel silencer (). Dedicated subscript forms for Y and W emerged only in the late 19th century, and their modern usage aligns more closely with consonantal function.²²

Accordingly, this proposal classifies  and  as CONSONANT SIGN Y and CONSONANT SIGN W. This classification better reflects manuscript practice, Lampung phonology, and current usage, while avoiding the misapplication of Brahmic vowel logic to a script with distinct structural principles.

3.3.4. Other Sign

glyph	character names
	LAMPUNG VOWEL SILENCER

The inherent vowel of a letter is 'killed' by a visible VOWEL SILENCER sign. This sign does not produce conjuncts and is always rendered visibly. There is no conjunct formation between adjacent base letters. This sign triggers sign relocating (see §3.7.2).

3.4. Numerals

Western Arabic numerals (U+0030–U+0039) were used alongside the Lampung script in both historical and contemporary contexts. Although a set of "Lampung numerals" is displayed in the Lampung Museum (Figure 30), no evidence has been found of their use in historical manuscripts or other primary sources, nor of their adoption in present-day practice. These forms were not addressed in the 1985 *Musyawah* and do not appear in educational or community usage. In line with L2/22-068, this proposal does not recommend encoding them currently or reserving code points.




3.5. Punctuation Marks

The following punctuation marks are attested in historic materials:

²⁰ Anderbeck (2007, p. 16).

²¹ Past scholars, such as Tuuk (1868), were aware of the issue so he used /ay/ and /aw/ in his tables rather than /ai/ and /au/.

²² Beele & Tuuk (1868, pp. 139-141).

















































































glyph	character names
	LAMPUNG PUNCTUATION SUN
	LAMPUNG PUNCTUATION MOON
	LAMPUNG FULL STOP

PUNCTUATION SUN was generally used at the beginning of a text, while PUNCTUATION MOON marked its conclusion or the end of a section. In some manuscripts, PUNCTUATION SUN also served to close a section, and both PUNCTUATION SUN and PUNCTUATION MOON occasionally functioned as space fillers or markers similar to bullet points (see [Figure 16](#) and [Figure 17](#)). Decorative illumination is also attested between sentences ([Figure 7](#)). By the early 20th century, however, these signs declined in use, and the FULL STOP became the common sentence-ending mark (see [Figure 23](#)). Since the FULL STOP glyph closely resembles U+2013 EN DASH, it may be substituted with the latter.

The 1985 *Musyawah* introduced additional punctuation marks ([Figure 33](#)), including comma-like and exclamation-like symbols. These appear in textbooks and are sometimes taught in schools,²³ but their adoption is inconsistent: they are more visible in early education materials, while later curricula and actual usage often default to Latin punctuation.²⁴ Glyph shapes in these newer forms also vary across sources, which may contribute to limited uptake. In line with L2/22-068, this proposal does not recommend encoding these pedagogical punctuation marks at this stage, given their restricted and uneven use.

3.6. Stylistic Variants

Historical sources show that the Lampung script exhibits a variety of stylistic forms (see §9). Following Miller (2011, p. 23), these variations are not substantial enough to justify separate encoding and are better handled at the font level. The table below illustrates the variants.

Name	Glyph	Known variants
LAMPUNG LETTER NGA		 
LAMPUNG LETTER TA		 
LAMPUNG LETTER DA		   
LAMPUNG LETTER BA		 
LAMPUNG LETTER MA		
LAMPUNG LETTER CA		 
LAMPUNG LETTER JA		   
LAMPUNG LETTER NYA		 
LAMPUNG LETTER SA		  
LAMPUNG LETTER RA		    =
LAMPUNG LETTER YA		 
LAMPUNG LETTER WA		   
LAMPUNG LETTER HA		  
LAMPUNG VOWEL SIGN I		   
LAMPUNG VOWEL SIGN U		  
LAMPUNG VOWEL SIGN E		   
LAMPUNG CONSONANT SIGN NG		
LAMPUNG CONSONANT SIGN N		 
LAMPUNG CONSONANT SIGN Y		   
LAMPUNG CONSONANT SIGN H		   
LAMPUNG VOWEL SILENCER		   

²³ [Field observations](#) by Ariq Syaqui.

²⁴ As exemplified in [this textbook](#) for 10th grade school.

Because access to primary manuscripts remains limited, certain contemporary reproductions may differ from historical evidence and should be treated with caution when used as references.

3.6.1. Twentieth Letter

The twentieth letter in the 1985 Lampung script (𑄓) has been variably referred to as RRRA, GRA, GHA, or KHA, reflecting longstanding inconsistency. Its earliest attested mention is in Westenek's documentation (Figure 3), where it appears as RRRA without phonetic explanation. Later sources, including *Almanak Sumatera* (Figure 28) and Noeh (Figure 29), adopted the name GRA, also without defining its sound value. This terminology was subsequently cited in the 1985 *Musyawah* and reinforced in works such as *Ensiklopedia Indonesia* and the study of Titik Pudjiastuti,²⁵ establishing GRA in modern reference literature. The *Kamus Lampung–Indonesia* (1985) introduced the term GHA, equating it with Arabic غ ARABIC LETTER GHAIN, and more recent sources occasionally use KHA, though this has no historical precedent.

Despite these shifting labels, there is no phonological evidence for treating the letter as a separate grapheme. A prior Unicode proposal (2022, p. 3) assigned it the value /gr/, but no such phoneme exists in Lampungic languages. The 1985 dictionary's comparison with Arabic غ (/ɣ/) illustrates the confusion: velar and uvular fricatives such as [ɣ], [x], [χ], and [ʁ] do occur in Lampung dialects, but they are understood as allophonic realizations of proto-Lampung *r, not independent phonemes.^{26, 27} In writing, these sounds are consistently represented with the LETTER RA. Noeh himself observed that "the LETTER GRA did not exist, because the LETTER RA was used to write the GRA sound" (Figure 29). It is possible that Noeh retained the label GRA primarily for pedagogical purposes. While he acknowledged that the sound was written with RA, introducing a separate label may have been intended to simplify teaching or to align with external models such as Arabic or Indonesian orthography, not the native one.

Orthographic evidence supports this conclusion. Historical manuscripts show wide variation in the shapes of RA and other letters, sometimes even within the same text (see 59). The form later described as GHA appears rarely and without consistent distinction from RA. For example, Manuscript F records the Arabic word Baghdad (بغداد) using the standard CONSONANT SIGN R, without introducing a special letter for غ. [Abdoerrahman \(1904\)](#) similarly noted that although Paminggir and Pubian speakers pronounced a guttural [ɣ]-like sound, it was "always written with 𑄓 (RA)."²⁸ A contemporaneous comparative table produced while Lampung was in active everyday use (Figure 27) explicitly classifies the so-called GHA under RA, underscoring its status as a glyphic variant rather than a separate character.

Contemporary practice continues this pattern. Lampung Wikipedia articles employ RA for both native and borrowed words, with no separate GHA.²⁹ During the 2022 Congress, a proposal was submitted to remove the character altogether, citing the lack of phonemic contrast and community recognition.³⁰ Government publications now describe GHA or KHA as nonstandard historical spellings of RA (Figure 34), and the Lampung provincial emblem consistently uses RA (Figure 60).

Taken together, the inconsistent terminology, absence of phonological contrast, and interchangeable manuscript usage indicate that this character functions as a stylistic variant of RA rather than an independent grapheme. In line with Unicode principles, such variants are best handled at the font level. While it may be studied further, current evidence does not justify separate encoding.

3.7. Orthographies

Historical manuscripts reveal consistent orthographic conventions in the Lampung script. These patterns, while not addressed during the 1985 *Musyawah*, are important for understanding the script's structure and for informing Unicode encoding and font development. Limited access to references in the post-

²⁵ Pudjiastuti, et al. (2023, pp. 321-322).

²⁶ Anderbeck (2007, pp. 14-15).

²⁷ "[kh] and [r] are variant of [gh]." See Udin, Sudrajat, Akhyar, Rejono, & Sanusi (1992, pp. 8-9).

²⁸ "'go', de gebrouwde 'g' of 'r' die enigszins met de Arabische غ vergeleken kan worden, door de Paminggirsche en Poebiansche uitgesproken maar niet geschreven; altijd gebruiken zij de 𑄓 = RA."

²⁹ As of August 28th, 2025, the [Komerling Wikipedia \(kge\)](#) is the most active, with 2,646 articles. In comparison, the [Api Wikipedia \(ljp\)](#) has only 127 articles, and the [Nyo Wikipedia \(abl\)](#) has just 3, both still in development on the [Wikimedia Incubator](#).

³⁰ Pudjiastuti, et al. (2023, pp. 311-331).

independence period meant that many contemporary users were unfamiliar with these norms, underscoring the value of documenting them.

3.7.1. Cancellation Mark

A sequence of VOWEL SIGN I and CONSONANT SIGN W is sometimes used to cancel a cluster, indicating that it should not be read (see Figure 19 for the examples). Comparable strategies are also found in Kawi, Javanese, Sundanese, and Balinese manuscripts.

$$\text{✚} + (\text{◌} + \text{◌}) = \text{✚✚✚✚} \quad \textit{hasasak}$$

3.7.2. Vowel Sign Relocation

In a closed syllable marked with a VOWEL SILENCER, the vowel sign of the initial consonant is relocated to the coda consonant. This displacement typically occurs between the consonants and, more rarely, on the coda consonant.³¹

Between Letters		On Coda Letter							
<table border="1"> <tr><td>V</td></tr> <tr><td>L₁ L₂X</td></tr> </table>		V	L ₁ L ₂ X	<table border="1"> <tr><td></td><td>V</td></tr> <tr><td>L₁</td><td>L₂X</td></tr> </table>			V	L ₁	L ₂ X
V									
L ₁ L ₂ X									
	V								
L ₁	L ₂ X								
F	C	E	X						
<i>ramik</i>	<i>napak</i>	<i>kacil</i>	<i>sabut</i>						

	C	V	L	X
Description	Consonant sign	Vowel sign	Letter	Vowel silencer

3.7.3. Sign Stacking Placement

While prior proposal (2022, p. 6) identified LVC syllables, these are rarely attested in manuscripts (attested only in Figure 24). Historically, Lampung consistently employed LCV syllables. In cases with an upper vowel sign and a non-spacing consonant sign, the consonant sign is placed closer to the base letter, with the vowel shifted upward or to the side. Non-spacing signs are sometimes enclosed by VOWEL SIGN E or CONSONANT SIGN N.³²

Upward			Rightward			Inward															
<table border="1"> <tr><td>C</td><td>V</td></tr> <tr><td>L</td><td></td></tr> </table>			C	V	L		<table border="1"> <tr><td>V</td></tr> <tr><td>C</td></tr> <tr><td>L</td></tr> </table>			V	C	L	<table border="1"> <tr><td>V</td><td>C</td><td>V</td></tr> <tr><td>L</td><td></td><td></td></tr> </table>			V	C	V	L		
C	V																				
L																					
V																					
C																					
L																					
V	C	V																			
L																					
A	I	I	B	C	F	H	I	H													
<i>ra</i>	<i>sa</i>	<i>sa</i>	<i>ba</i>	<i>ca</i>	<i>fa</i>	<i>ha</i>	<i>sa</i>	<i>ha</i>													

4. Character Repertoire

The table below presents the character repertoire in five columns: Sukadana variants, Krui variants (see Figure 27), proposed Unicode code points, character names, and corresponding figure numbers.

		1E700	LAMPUNG LETTER A	Figure 19
		1E701	LAMPUNG LETTER KA	Figure 19
		1E702	LAMPUNG LETTER GA	Figure 18
		1E703	LAMPUNG LETTER NGA	Figure 19
		1E704	LAMPUNG LETTER CA	Figure 19

³¹ Beele & Tuuk (1868, pp. 139-141).

³² Beele & Tuuk (1868, p. 139).

		1E705	LAMPUNG LETTER JA	Figure 19
		1E706	LAMPUNG LETTER NYA	Figure 19
		1E707	LAMPUNG LETTER TA	Figure 19
		1E708	LAMPUNG LETTER DA	Figure 19
		1E709	LAMPUNG LETTER NA	Figure 19
		1E70A	LAMPUNG LETTER PA	Figure 19
		1E70B	LAMPUNG LETTER BA	Figure 19
		1E70C	LAMPUNG LETTER MA	Figure 19
		1E70D	LAMPUNG LETTER YA	Figure 19
		1E70E	LAMPUNG LETTER RA	Figure 19
		1E70F	LAMPUNG LETTER LA	Figure 19
		1E710	LAMPUNG LETTER WA	Figure 19
		1E711	LAMPUNG LETTER SA	Figure 19
		1E712	LAMPUNG LETTER HA	Figure 19
		1E713	LAMPUNG VOWEL SIGN I	Figure 19
		1E714	LAMPUNG VOWEL SIGN U	Figure 19
		1E715	LAMPUNG VOWEL SIGN E	Figure 19
		1E716	LAMPUNG CONSONANT SIGN NG	Figure 19
		1E717	LAMPUNG CONSONANT SIGN N	Figure 19
		1E718	LAMPUNG CONSONANT SIGN Y	Figure 19
		1E719	LAMPUNG CONSONANT SIGN R	Figure 19
		1E71A	LAMPUNG CONSONANT SIGN W	Figure 19
		1E71B	LAMPUNG CONSONANT SIGN H	Figure 19
		1E71C	LAMPUNG VOWEL SILENCER	Figure 19
		1E71D	LAMPUNG PUNCTUATION SUN	Figure 15
		1E71E	LAMPUNG PUNCTUATION MOON	Figure 19
		1E71F	LAMPUNG NOVEL VOWEL SIGN E	Figure 32
		1E720	LAMPUNG NOVEL VOWEL SIGN O	Figure 32

5. Properties

5.1. General Category

This proposal uses a 4-column block starting at 1E700.

UnicodeData.txt

```

1E700;LAMPUNG LETTER A;Lo;0;L;;;;;N;;;;;
1E701;LAMPUNG LETTER KA;Lo;0;L;;;;;N;;;;;
1E702;LAMPUNG LETTER GA;Lo;0;L;;;;;N;;;;;
1E703;LAMPUNG LETTER NGA;Lo;0;L;;;;;N;;;;;
1E704;LAMPUNG LETTER CA;Lo;0;L;;;;;N;;;;;
1E705;LAMPUNG LETTER JA;Lo;0;L;;;;;N;;;;;
1E706;LAMPUNG LETTER NYA;Lo;0;L;;;;;N;;;;;
1E707;LAMPUNG LETTER TA;Lo;0;L;;;;;N;;;;;
1E708;LAMPUNG LETTER DA;Lo;0;L;;;;;N;;;;;
1E709;LAMPUNG LETTER NA;Lo;0;L;;;;;N;;;;;
1E70A;LAMPUNG LETTER PA;Lo;0;L;;;;;N;;;;;
1E70B;LAMPUNG LETTER BA;Lo;0;L;;;;;N;;;;;
1E70C;LAMPUNG LETTER MA;Lo;0;L;;;;;N;;;;;
1E70D;LAMPUNG LETTER YA;Lo;0;L;;;;;N;;;;;
1E70E;LAMPUNG LETTER RA;Lo;0;L;;;;;N;;;;;
1E70F;LAMPUNG LETTER LA;Lo;0;L;;;;;N;;;;;
1E710;LAMPUNG LETTER WA;Lo;0;L;;;;;N;;;;;
1E711;LAMPUNG LETTER SA;Lo;0;L;;;;;N;;;;;

```

```

1E712; LAMPUNG LETTER HA; Lo; 0; L; ; ; ; ; N; ; ; ; ;
1E713; LAMPUNG VOWEL SIGN I; Mn; 0; NSM; ; ; ; ; N; ; ; ; ;
1E714; LAMPUNG VOWEL SIGN U; Mn; 0; NSM; ; ; ; ; N; ; ; ; ;
1E715; LAMPUNG VOWEL SIGN E; Mn; 0; NSM; ; ; ; ; N; ; ; ; ;
1E716; LAMPUNG CONSONANT SIGN NG; Mn; 0; NSM; ; ; ; ; N; ; ; ; ;
1E717; LAMPUNG CONSONANT SIGN N; Mn; 0; NSM; ; ; ; ; N; ; ; ; ;
1E718; LAMPUNG CONSONANT SIGN Y; Mc; 0; L; ; ; ; ; N; ; ; ; ;
1E719; LAMPUNG CONSONANT SIGN R; Mn; 0; NSM; ; ; ; ; N; ; ; ; ;
1E71A; LAMPUNG CONSONANT SIGN W; Mn; 0; NSM; ; ; ; ; N; ; ; ; ;
1E71B; LAMPUNG CONSONANT SIGN H; Mc; 0; L; ; ; ; ; N; ; ; ; ;
1E71C; LAMPUNG VOWEL SILENCER; Mc; 9; L; ; ; ; ; N; ; ; ; ;
1E71D; LAMPUNG PUNCTUATION SUN; Po; 0; L; ; ; ; ; N; ; ; ; ;
1E71E; LAMPUNG PUNCTUATION MOON; Po; 0; L; ; ; ; ; N; ; ; ; ;
1E71F; LAMPUNG NOVEL VOWEL SIGN E; Mn; 0; NSM; ; ; ; ; N; ; ; ; ;
1E720; LAMPUNG NOVEL VOWEL SIGN O; Mn; 0; NSM; ; ; ; ; N; ; ; ; ;
    
```

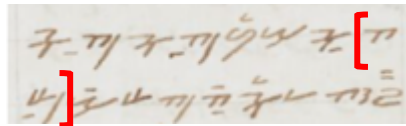
LineBreak.txt

```

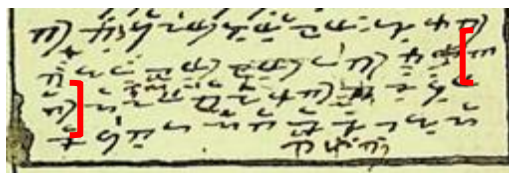
1E700..1E712; AS # Lo [19] LAMPUNG LETTER A..LAMPUNG LETTER HA
1E713..1E717; CM # Mn [5] LAMPUNG VOWEL SIGN I..LAMPUNG CONSONANT SIGN N
1E718 ;CM # Mc LAMPUNG CONSONANT SIGN Y
1E719..1E71A; CM # Mn [2] LAMPUNG CONSONANT SIGN R..LAMPUNG CONSONANT SIGN W
1E71B ;CM # Mc LAMPUNG CONSONANT SIGN H
1E71C ;VF # Mc LAMPUNG VOWEL SILENCER
1E71D..1E71E; AL # Po [2] LAMPUNG PUNCTUATION SUN..LAMPUNG PUNCTUATION MOON
1E71F..1E720; CM # Mn [2] LAMPUNG NOVEL VOWEL SIGN E..LAMPUNG NOVEL VOWEL SIGN O
    
```

5.2. Line Breaking

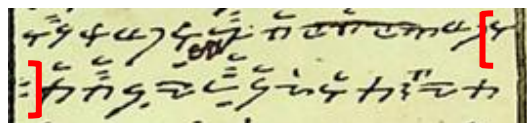
Traditionally, the Lampung script is written without spaces between words. In contemporary usage, however, writers often insert SPACE (U+0020) to enhance readability and clarity. Hyphens or other marks indicating continuance are not used. Line breaks may occur within a closed syllable, in which case the vowel sign is always carried over and attaches to the coda consonant on the next line (LETTER₁ (LINE BREAK) VOWEL SIGN + LETTER₂ + VOWEL SILENCER). In rare cases, line breaks also occur before spacing signs such as CONSONANT SIGN H—and theoretically CONSONANT SIGN Y—or, very rarely, before the VOWEL SILENCER.



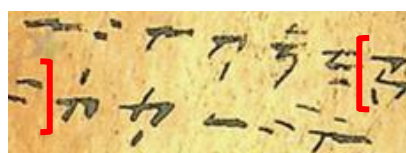
[𑌓 (line break) ◌ + 𑌓 + ◌] → 𑌓𑌓
 [ka (line break) -u + ma + Ø] → kum



[𑌓 (line break) ◌ + 𑌓 + ◌] → 𑌓𑌓
 [ña (line break) -i + k + Ø] → ñik



[𑌓 (line break) ◌] → 𑌓
 [ba (line break) -h] → bah



[𑌓 + ◌ (line break) ◌] → 𑌓
 [ja + -u (line break) -h] → juh

5.3. Typography

The primary font used in this proposal was designed by Aditya Bayu Perdana, based on inked *daluwang* manuscripts (Manuscripts C and H) with some stylistic adjustments. These glyphs serve as illustrative examples and are not intended to define the full range of stylistic variation found in Lampung script traditions. Additional fonts referenced here were developed by the author and by Rizal Budi Laksana.

In the prior feedback (L2/22-057), concerns were expressed about relying on *Identifikasi Anatomi Aksara Lampung* (Indrayati & Migotuwio, 2020) for typographic description, as the study was based only on *Musyawah* materials and did not fully reflect the diversity of authentic manuscripts. Its reduced vowel-sign proportions make it unsuitable as a basis for typographic structure. For these reasons, it should not be treated as a comprehensive or definitive reference for the typographic structure of the script.

5.4. ISO 15924






The Lampung script is not yet assigned an ISO 15924 script code. This proposal recommends the code **Lmpg** to represent it.

5.5. Encoding Model

The previous proposal (2022, p. 8) recommended adopting an Indic-based model for encoding the Lampung script. However, unlike other Indic-derived Indonesian scripts, Lampung does not exhibit complex shaping behaviors such as mandatory ligatures, split vowels, or conjunct formation. Considering this, a quasi-visual model is proposed as a more appropriate encoding strategy.

The quasi-visual model is a hybrid approach: characters are entered into their logical sequence, while the font handles positioning according to historical orthography. This balances historical accuracy with contemporary usability, avoiding both the rigidity of Indic shaping logic and the instability of purely visual models. One advantage of this model is that it clearly defines a canonical input order for Lampung. Experience with other Brahmic scripts have shown that ambiguous or underspecified orders can cause serious problems, leading to search mismatches, inconsistent rendering across platforms, and even security risks such as web domain and source code spoofing.³³ By contrast, Lampung can establish a well-defined order from the outset, thereby preventing such issues.

The reliability of this model can be demonstrated by predictable input and rendering sequences. Table below illustrates the five valid input patterns. Regardless of context, the order is straightforward: the user types characters in a natural “phonetic” order, and the font applies the orthographic rules (sign relocation, stacking, cancellation) to yield the expected visual result. Sign relocation and stacking are implemented at the font level using OpenType GSUB/GPOS rules,³⁴ not by shaping engine logic. Unicode encoding provides only the logical input order. Lampung does not require Indic shaper (USE). A simple visual shaper (HarfBuzz default, Graphite, CoreText) is sufficient, with no reordering beyond font-level. This guarantees that different platforms and applications render Lampung consistently and without ambiguity.

No.	Input Sequence	Input Examples	Expected Rendering
1	LETTER + VOWEL SIGN	KA + -U	 KU
2	LETTER + CONSONANT SIGN	SA + -M	 SAM
3	LETTER + VOWEL SIGN + CONSONANT SIGN	KA + -I + -M	 KIM
4	LETTER ₁ + LETTER ₂ + VOWEL SILENCER	KA + PA + ·	 KAP·
5	LETTER ₁ + VOWEL SIGN + LETTER ₂ + VOWEL SILENCER	KA + -I + KA + ·	 KIK·

This bounded set of input sequences means that Lampung text can be normalized easily and consistently across environments, avoiding the multiple encodings for the same visual form that plague other Brahmic scripts.³⁵ It also ensures proper line-breaking without fallback glyphs such as the DOTTED CIRCLE, since glyph placement is handled contextually at the font level rather than through Indic-style attachment logic.

³³ <https://lontar.eu/en/notes/order-and-disorder-in-unicode/index.html>

³⁴ For a sample GSUB rule, see §11.

³⁵ For example, in Khmer, visually identical strings such as គ្រី, គ្រី, and គ្រី (“woman”) correspond to different input sequences.

To ensure that this model remains both secure and unambiguous in practice, only the five canonical input orders defined above are valid. Any alternative sequence—even if visually identical—must be treated as invalid and rendered with fallback markers such as the ◌ DOTTED CIRCLE (U+25CC) to clearly indicate an error. The script introduces no changes to Unicode Normalization Forms NFC, NFD, NFKC, or NFKD. This guarantees that each grapheme corresponds to a single, unambiguous sequence, enhancing interoperability, security, and preservation of the script’s integrity in digital environments. The table below illustrates this principle.

Input order	Rendering		Valid?
LETTER + VOWEL SIGN + CONSONANT SIGN			✓
LETTER + CONSONANT SIGN + VOWEL SIGN			✗
LETTER ₁ + VOWEL SIGN + LETTER ₂ + VOWEL SILENCER			✓
LETTER ₁ + LETTER ₂ + VOWEL SIGN + VOWEL SILENCER			✗

In the end, the quasi-visual model offers a balanced, low-complexity, and historically faithful encoding strategy. It maintains logical input order, guarantees consistent rendering, and prevents the interoperability and security risks seen in other Brahmic scripts. With the model already demonstrated in public fonts such as [Suarnadipa Lampung](#), and with open-source templates available, implementation is straightforward.

5.5.1. Distinctiveness from Rejang Script

Some Unicode documents (e.g., L2/21-116, L2/11-091) have suggested that Lampung might be treated as a stylistic variant of Rejang. This proposal argues, however, that Lampung requires its own dedicated block. Although both scripts descend from the Kawi script, they’ve diverged substantially in both form and function. Lampung is not part of the *Surat Ulu* family. It possesses distinct base letter shapes (e.g., CA, DA, NGA, JA, TA, BA, MA, RA, SA) and unique features such as a dedicated vowel sign for /ə/³⁶ and specific consonant signs (e.g., CONSONANT SIGN Y, CONSONANT SIGN N, and CONSONANT SIGN W).³⁷ These differences are not superficial but reflect fully separate orthographic systems. Historical and typographic sources (Marsden, Westenek, Van der Tuuk, Faulmann, Holle) consistently describe Lampung as a distinct script. The existence of dedicated Lampung typefaces (Figure 6) and their documented use in official correspondence (Figure 21 to Figure 25) reinforce its autonomy. Contemporary Lampung readers also report difficulty in reading Rejang texts,³⁸ confirming that the two are not interchangeable in practice.

Modern consensus forms (e.g., *Musyawah* 1985) do not represent the full range of historical variation. The Krui style, for instance, is not mutually intelligible with either Rejang or other Lampung varieties, underscoring that Lampung cannot be treated as a subset of Rejang.

The Rejang block itself was developed primarily from a single secondary source and contains glyph assignments with little historical basis.³⁹ Subsequent corrections proposed by Ariq Syauqi (L2/25-162)—such as revisions to the form of REJANG LETTER RA—highlight the ongoing debates and the unsettled nature of that encoding. Unicode’s stability policy prevents retroactive correction, meaning that reusing the Rejang block for Lampung would perpetuate these problems indefinitely.

The last but not least, from a structural perspective, Lampung is proposed to follow a quasi-visual model for orthography and line breaking (§3.7 and §5.2). Reusing Rejang codepoints for Lampung is not viable because the two scripts differ in orthographic behavior and encoding logic. Lampung requires sign reordering in closed syllables and vertical stacking of non-spacing signs—features not accommodated by the Indic model applied to Rejang. Even with specialized font support, attempts to adapt Rejang characters result in inconsistent rendering, particularly on platforms lacking advanced OpenType features. In most everyday environments—such as social media platforms, operating systems, and mobile apps—users cannot choose custom fonts, and developers generally rely on Google Noto, which assigns only a single representative form per Unicode block. In such cases, users depend entirely on Unicode’s character-level encoding.

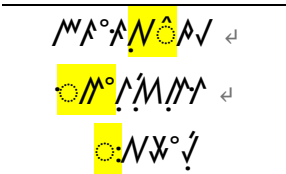
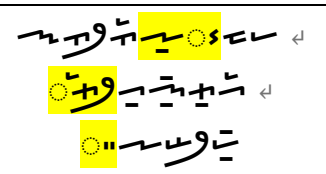
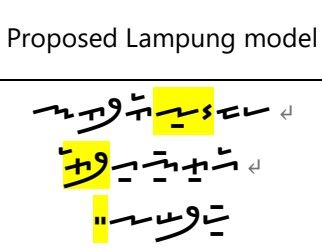
³⁶ Miller (2011, p. 24).

³⁷ Beele & Tuuk (1868, pp. 139-141).

³⁸ [Field observations](#) by Ariq Syauqi.

³⁹ See Everson (2006, pp. 3-4) and Syarifuddin (2021, pp. 4-8)

Additional incompatibilities arise if Rejang codepoints are reused for Lampung. First, character combinations: For example, REJANG VOWEL SIGN AI cannot combine with other vowels, whereas Lampung orthography regularly requires sequences such as ꨀꨂ [uy] or ꨀꨃ [əy]. These are valid and frequent in Lampung but cannot be represented within the Indic model used for Rejang. Because shaping models cannot be altered once a script is encoded, such structural mismatches cannot be resolved through codepoint reuse. Second, line breaking: under Indic logic, vowel signs must remain attached to their base consonant, causing DOTTED CIRCLE or placeholder characters to appear at line breaks. This behavior disrupts the traditional Lampung layout, as illustrated in the comparative table below.

Current Rejang model	Current Rejang model (with Lampung-glyph font)	Proposed Lampung model
		

These incompatibilities are further demonstrated in shaping engine behavior (see table below). While some implementations (e.g., HarfBuzz in Brave Browser, LibreOffice, or Android) can suppress dotted circles or allow REJANG VOWEL SIGN AI to combine with other vowels, others (e.g., Firefox, Office 365 Word, CoreText on iOS) fail or produce broken results. Such inconsistency confirms that adapting Rejang codepoints for Lampung cannot guarantee reliable rendering across platforms.

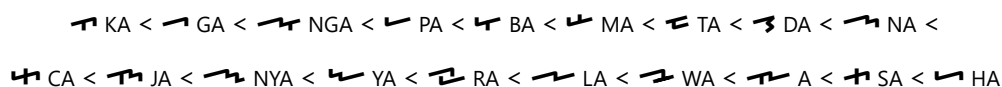
Shaping Engine / Platform	Suppresses the DOTTED CIRCLE?	Allows REJANG VOWEL SIGN AI to combine?
HarfBuzz (Brave Browser)	Yes	Yes
HarfBuzz (Mozilla Firefox)	No	No
HarfBuzz (LibreOffice Writer)	Yes	No
HarfBuzz (Android 15)	Yes	Yes
USE (Office 365 Word)	No	No
USE (Notepad)	Partial (broken)	Partial (broken)
CoreText (iOS)	No	No

These cumulative incompatibilities—orthographic, structural, and technical—demonstrate that Lampung cannot be encoded as a subset of Rejang. A dedicated Lampung block is therefore essential to ensure accurate representation, stable rendering across platforms, and conformance with Unicode’s principles of script identity.

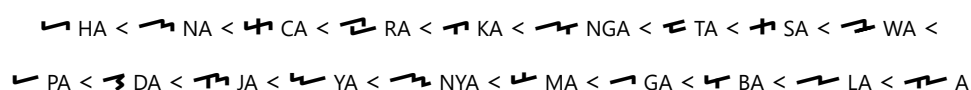
6. Collation

Early scholarship once assumed that the Lampung script lacked a native collation system, since no traditional abecedaria were known. References by Marsden, Westenek, Faulmann, and Holle (Figure 2 to Figure 5) presented a Brahmic-like sequence—beginning with velars, followed by labials, dentals, palatals, semivowels, the vowel carrier, sibilant, and aspirate—similar to the order now used in Unicode for Rejang. These accounts, however, did not provide explicit rationale and exhibit inconsistencies, especially in the labial and palatal groups. Contemporary educational materials (Figure 31) largely follow this precedent. More recent findings show that Lampung traditions did employ systematic collation, with two distinct patterns:

- a. Kaganga-style order (Brahmic-like).⁴⁰



- b. Hanacaraka-style order (Javanese-like).⁴¹



⁴⁰ See Figure 18.

⁴¹ Pudjiastuti, et al. (2023, p. 316).

These variants reflect regional and pedagogical practices, demonstrating that functional sorting systems have long existed in Lampung usage. For consistency with other Brahmic scripts, this proposal recommends adopting a Brahmic-style default collation, as follows:

A < KA < GA < NGA < CA < JA < NYA < TA < DA < NA <

 PA < BA < MA < YA < RA < LA < WA < SA < HA <

 -I < -U < (É < O < -E < -NG < -N < -Y < -R < -W < -H

7. References

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




7.1. Manuscripts

Code	Object	Documentation/Current Location	Ref. number/Alias	Date
A	Bark	British Library	MSS Lampung 1	19 th century
B	Paper	British Library	MSS Malay A 4	1812
C	Paper	National Library of Indonesia	98 E 49.2	-
D	Paper	National Library of Indonesia	98 E 35	-
E	Bamboo	British Library	Or 12986	19 th century
F	Paper	Delpher	Letterproof van Oosterse schriften	1907
G	Paper	Suherman's Library	Announcement Letter	1913

1E700

Lampung

1E720

	1E70	1E71	1E72	1E73
0	 1E700	 1E710	 1E720	
1	 1E701	 1E711		
2	 1E702	 1E712		
3	 1E703	 1E713		
4	 1E704	 1E714		
5	 1E705	 1E715		
6	 1E706	 1E716		
7	 1E707	 1E717		
8	 1E708	 1E718		
9	 1E709	 1E719		
A	 1E70A	 1E71A		
B	 1E70B	 1E71B		
C	 1E70C	 1E71C		
D	 1E70D	 1E71D		
E	 1E70E	 1E71E		
F	 1E70F	 1E71F		

This script is known indigenously as Surat Lampung.

Independent vowel

1E700  LAMPUNG LETTER A

Consonants

1E701  LAMPUNG LETTER KA

1E702  LAMPUNG LETTER GA

1E703  LAMPUNG LETTER NGA


1E704  LAMPUNG LETTER CA


1E705  LAMPUNG LETTER JA

1E706  LAMPUNG LETTER NYA

1E707  LAMPUNG LETTER TA

1E708  LAMPUNG LETTER DA

1E709  LAMPUNG LETTER NA

1E70A  LAMPUNG LETTER PA

1E70B  LAMPUNG LETTER BA

1E70C  LAMPUNG LETTER MA

1E70D  LAMPUNG LETTER YA

1E70E  LAMPUNG LETTER RA

1E70F  LAMPUNG LETTER LA

1E710  LAMPUNG LETTER WA

1E711  LAMPUNG LETTER SA

1E712  LAMPUNG LETTER HA

Dependent vowel signs

1E713  LAMPUNG VOWEL SIGN I

1E714  LAMPUNG VOWEL SIGN U

1E715  LAMPUNG VOWEL SIGN E

Dependent consonant signs

1E716  LAMPUNG CONSONANT SIGN NG

1E717  LAMPUNG CONSONANT SIGN N

1E718  LAMPUNG CONSONANT SIGN Y

1E719  LAMPUNG CONSONANT SIGN R


1E71A  LAMPUNG CONSONANT SIGN W


1E71B  LAMPUNG CONSONANT SIGN H

Silencer sign


1E71C  LAMPUNG VOWEL SILENCER

- doesn't produce conjunct
- always rendered visibly

1E71C  LAMPUNG VOWEL SILENCER


1E71C  LAMPUNG VOWEL SILENCER

Punctuations


1E71D  LAMPUNG PUNCTUATION SUN

1E71E  LAMPUNG PUNCTUATION MOON

Dependent vowel signs

1E71F  LAMPUNG NOVEL VOWEL SIGN E

- a glyph variant of 1E713
- used in a 21st century document
- for actual é, use 1E713

1E720  LAMPUNG NOVEL VOWEL SIGN O

- a glyph variant of 1E714
- used in a 21st century document
- for actual o, use 1E714 or 1E715

9. Glyph Attestations

COMPARISON of LAMPUNG with KERINCI & REJANG Letters

	Lampung		Kerinci	Rejang		Lampung		Kerinci	Rejang
A					PA				
KA					BA				
GA					MA				
ŃA					YA				
CA					RA				
JA					LA				
ŃA					WA				
TA					SA				
DA					HA				
NA									

Signs

	-I	-U	-E	-O	-Ə	-NG	-N	-Y	-R	-W	-H	KILLER
Lampung												
Kerinci												
Rejang												

COMPARISON of LAMPUNG GLYPH in SEVERAL WRITING MANUSCRIPTS

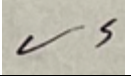

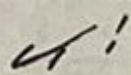


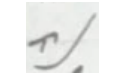
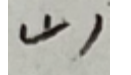


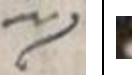
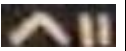





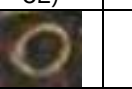




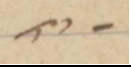
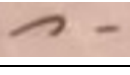

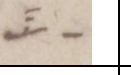
	A	B	C	D	E	F	G	H
A								
Ka								
Ga								
Ńa								
Ca								
Ja								
Ńa								
Ta								
Da								
Na								

Pa	┌								
Ba	└								
Ma	┐								
Ya	┑								
Ra	┒								
La	┓								
Wa	└┐								
Sa	└┐								
Ha	└┐								
i	○								
u	○								
e	○								
h	○								
n	○								
y	○								
r	○								
w	○								
h	○								

ø									
o									

Additional Attestations from Various Sources

Ka								
		M	K	J				
Na								
		J	J	J				
Ca								
		P	W (p. 55)					
Ja								
		S	W (p. 55)	J				
Ta								
		U	I	M	R	X		
Da								
		I	J	W (p. 55)	K	V	Text	X
Ba								
		O	J					
Ma								
		W (p. 55)	V	J				
Ra								
		N	M	L	J			
Wa								
		U	W (p. 51)	Q	W (p. 55)	K	V	J
Sa								
		W (p. 55)	M	M	K	J		
-n								
		N	V					
-i								
		Text	Text					

-y	◌ꞑ							
		K						
-r	◌ꞑ							
		L						
-h	◌ꞑ							
		K	J					
ø	◌ꞑ							
		N	Text	L	Q	O	W (p. 82)	J
	◌ꞑ							
		N	M	M	W (p. 55)	P	J	
O	◌ꞑ							
		N	P	P	J			
-	◌ꞑ							
		X	G		DS 0122 00001			

SCHRIFTEN AUF CELÉBES UND SUMATRA.

Mañkāsar	Bugi		Battak		Redžañ	Lampuñ	Wert
	Alt	Neu	Alt	Neu			
		3					a
᳚	᳚	᳚	᳚ ᳚	᳚	᳚	᳚	ka
᳛	᳛	᳛	᳛	᳛	᳛	᳛	ga
᳜	᳜	᳜	᳜	᳜	᳜ ᳜ ᳜	᳜ ᳜ ᳜	ña
᳝	᳝	᳝	᳝	᳝	᳝	᳝ ᳝ ᳝ ᳝	tša,t'a
᳞	᳞	᳞	᳞	᳞	᳞	᳞	dža,d'a
᳟	᳟	᳟	᳟	᳟	᳟	᳟ ᳟	ña
᳠	᳠	᳠	᳠	᳠	᳠		ta
᳡	᳡	᳡	᳡	᳡	᳡ ᳡	᳡	da
᳢	᳢	᳢	᳢	᳢	᳢	᳢ ᳢	na
᳣	᳣	᳣	᳣	᳣		᳣ ᳣	pa
᳤	᳤	᳤	᳤	᳤		᳤ ᳤ ᳤ ᳤	ba
᳥	᳥	᳥	᳥	᳥	᳥ ᳥ ᳥	᳥ ᳥ ᳥	ma
᳦	᳦	᳦	᳦	᳦	᳦	᳦ ᳦	ya
᳧	᳧	᳧	᳧	᳧	᳧	᳧ ᳧ ᳧	ra
᳨	᳨	᳨	᳨	᳨	᳨	᳨ ᳨	la
ᳩ	ᳩ	ᳩ	ᳩ	ᳩ	ᳩ ᳩ	ᳩ ᳩ	wa
ᳪ	ᳪ	ᳪ	ᳪ	ᳪ	ᳪ ᳪ ᳪ	ᳪ ᳪ	sa
ᳫ	ᳫ	ᳫ	ᳫ	ᳫ	ᳫ ᳫ ᳫ	ᳫ ᳫ	ha

Die Vokale der Bugi sind: [˙]titi oder ana irate i, [˙]titi oder ana irawa u, ᳚ ana ri-boko ē, ᳚ ana ri-yolo o z. B.: ᳚ ki, ᳚ ku, ᳚ kē, ᳚ ko. Die Battak-Vokale sind: die Initiale ᳚ a, ᳚ i, ᳚ u, in der Mitte und am Ende ᳚ i,

᳚ u, ᳚ o, - e, - ˘, a ist den Konsonanten inhärent, - e steht am Anfang der Konsonanten (᳚ bere), ˘ am Ende oder über Vokalen (᳚ pā, ᳚ pī), ᳚ wird auch verbunden, z. B. ᳚ bupusutu.

Figure 4. Comparison of Rejang ("Redžañ"), Lampung ("Lampuñ") and related scripts (Faulmann, 1880).

		E. NEDERLANDSCH INDIË												E. [SUMATRA]											
Volgorde der Letters		114	115	116	117	118	119	120	121	122	123	124	114	115	116	117	118	119	120	121	122	123	124		
		Lampongs												Lampongs											
		Alphabetten uit les M ^o Lampongs v. Sloet van den Beek, door Neubronner van der Tuuk												Alphabetten uit les M ^o Lampongs v. Sloet van den Beek, door Neubronner van der Tuuk											
		modern	La	A ^o	A ^o	A ^o	A ^o	A ^o	C	D	E	G	modern	A ^o	A ^o	A ^o	A ^o	A ^o	A ^o	C	D	E	G		
K													D _H												
K _H													N												
G													P												
G _H													P _H												
NG													B												
-NG													B _H												
T _J													M												
T _{JH}													I _J												
D _J													-J												
D _{JH}													R												
N _J													-R												
İ													-R-												
İ _H													L												
Đ													V												
Đ _H													Ç												
Ñ													S _J												
T													S _H												
T _H													H												
D													-H												

Figure 5. Chart showing Lampung scripts from Sumatra (Holle, 1882).

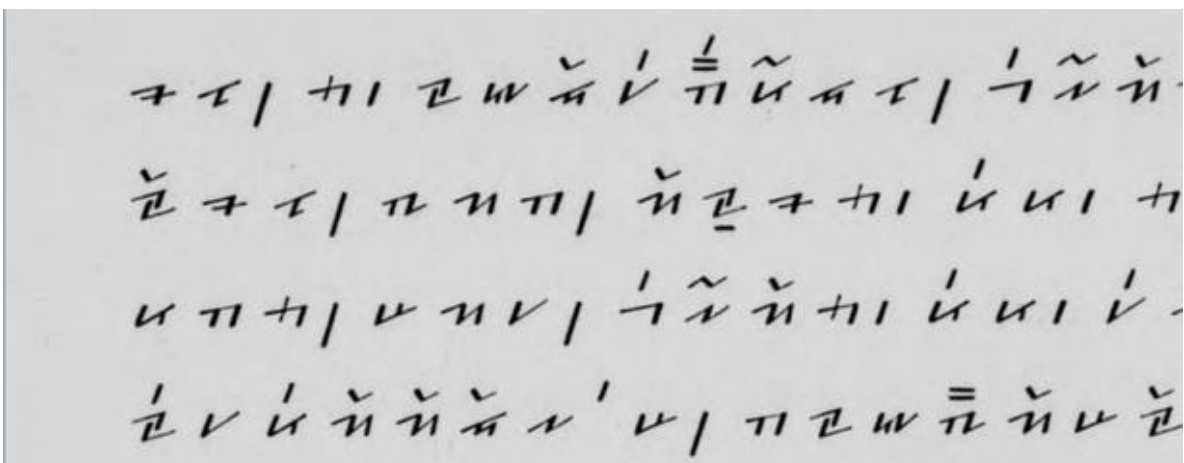


Figure 6. Illustration from Haarlem type foundry Joh. Enschedé & Zonen (1907). This Lampung typeface will later be used in official documents, such as letters of appointment of village heads (Figure 25).

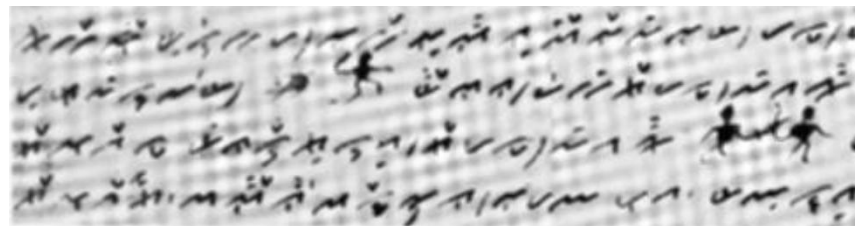


Figure 7. Lampung writing on paper, with court scenes.

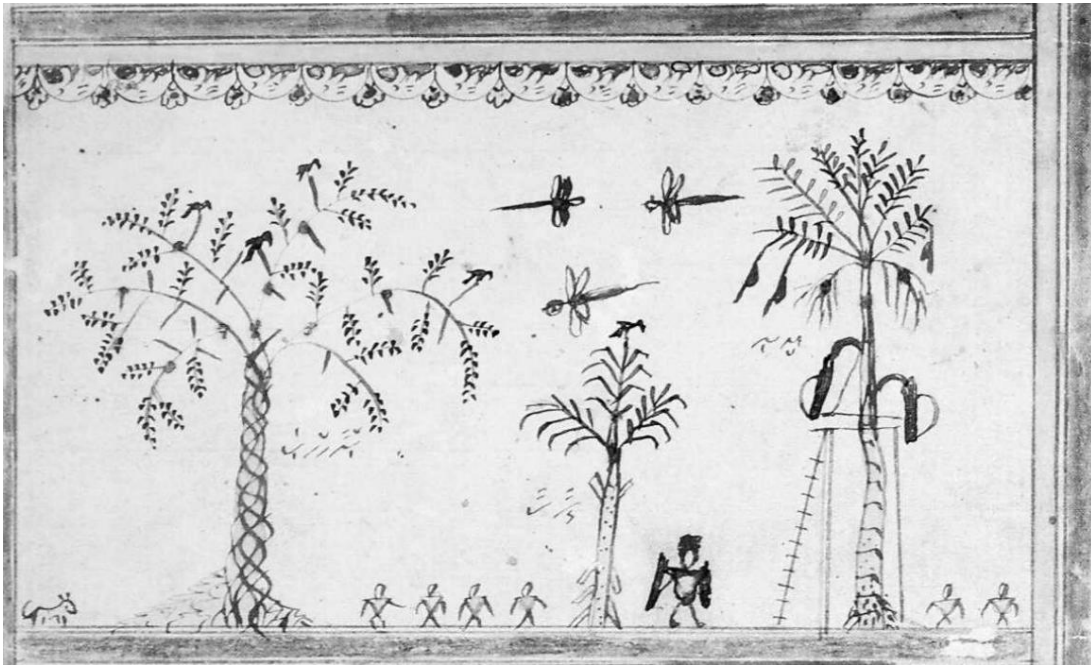


Figure 8. An illustration with object descriptions in Lampung script from the Tale of Si Dayang Rindu.



Figure 9. Bandardewa manuscript, found in West Tulang Bawang Regency, made of bronze sheet with a size of 15 × 21 cm. The contents consisting of 17 lines.

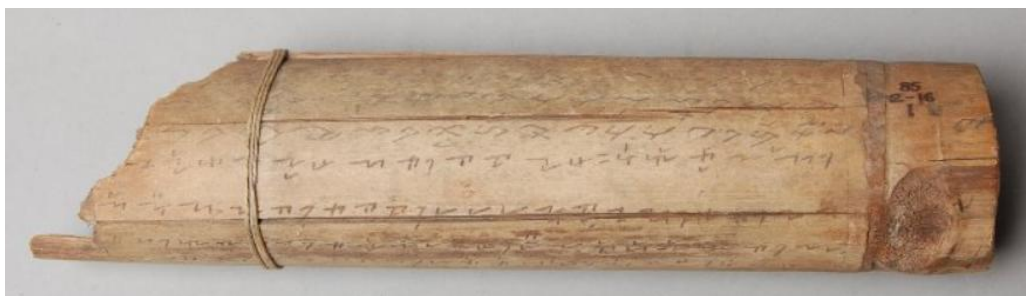


Figure 10. Bamboo manuscript, found in Way Handak, 1884.

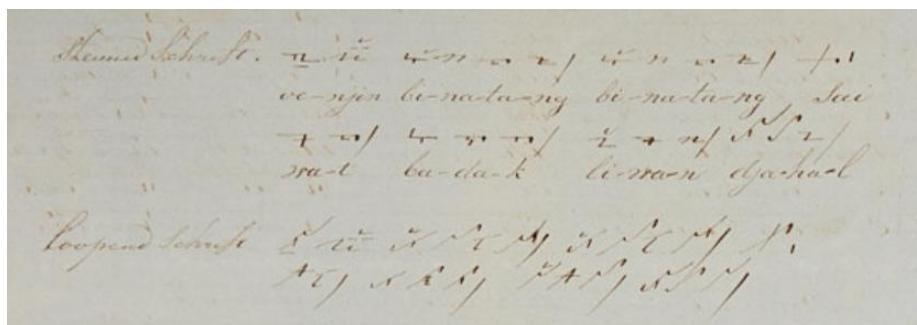


Figure 11. Lampung text in angular and round style.

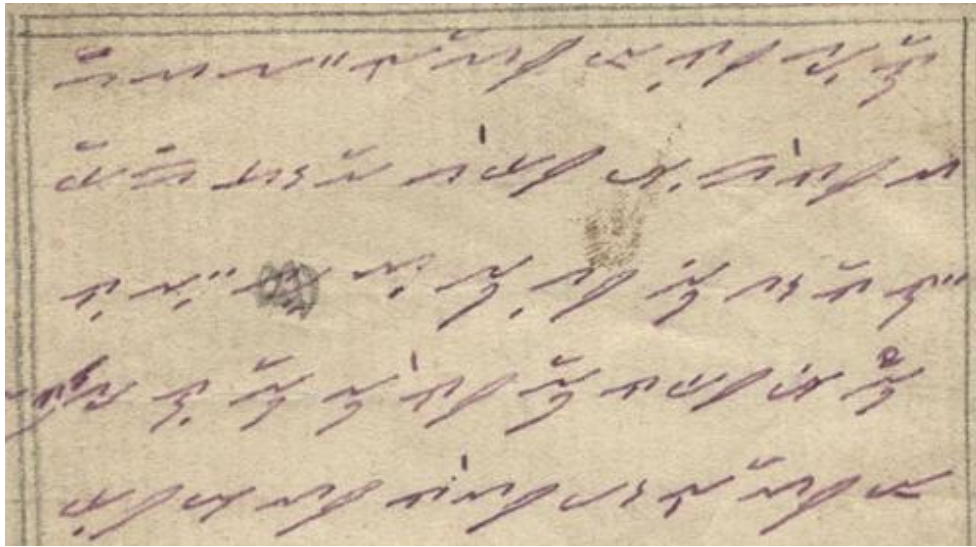


Figure 12. Cursive Lampung sheet from 98 E 49.2.



Figure 13. Lampung manuscript on talisman (Weltmuseum Wien Inv.Nr. 20050).

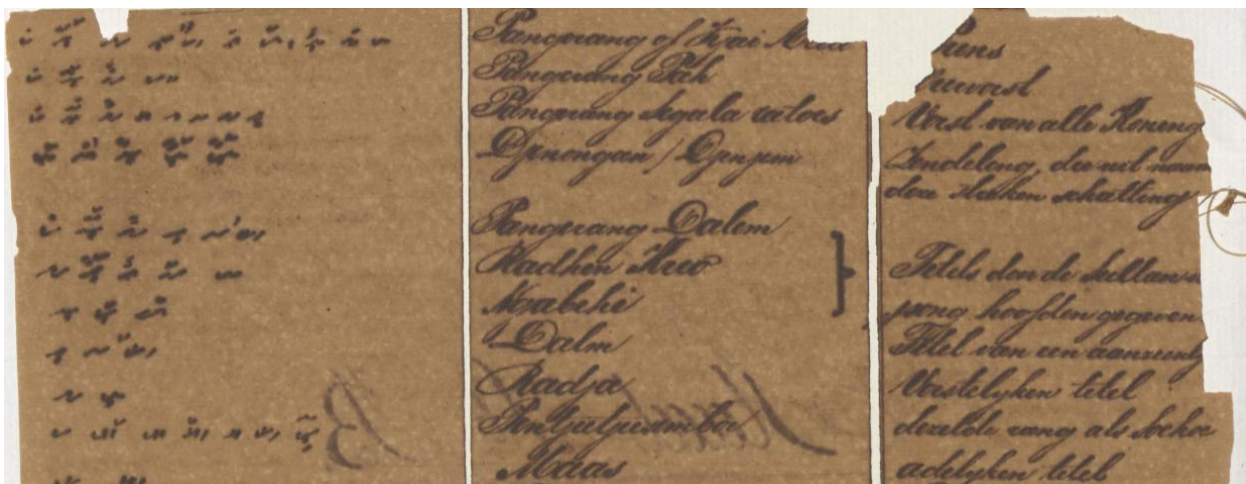


Figure 14. Glossary of titles and ranks of local nobility in Lampung and Latin script.

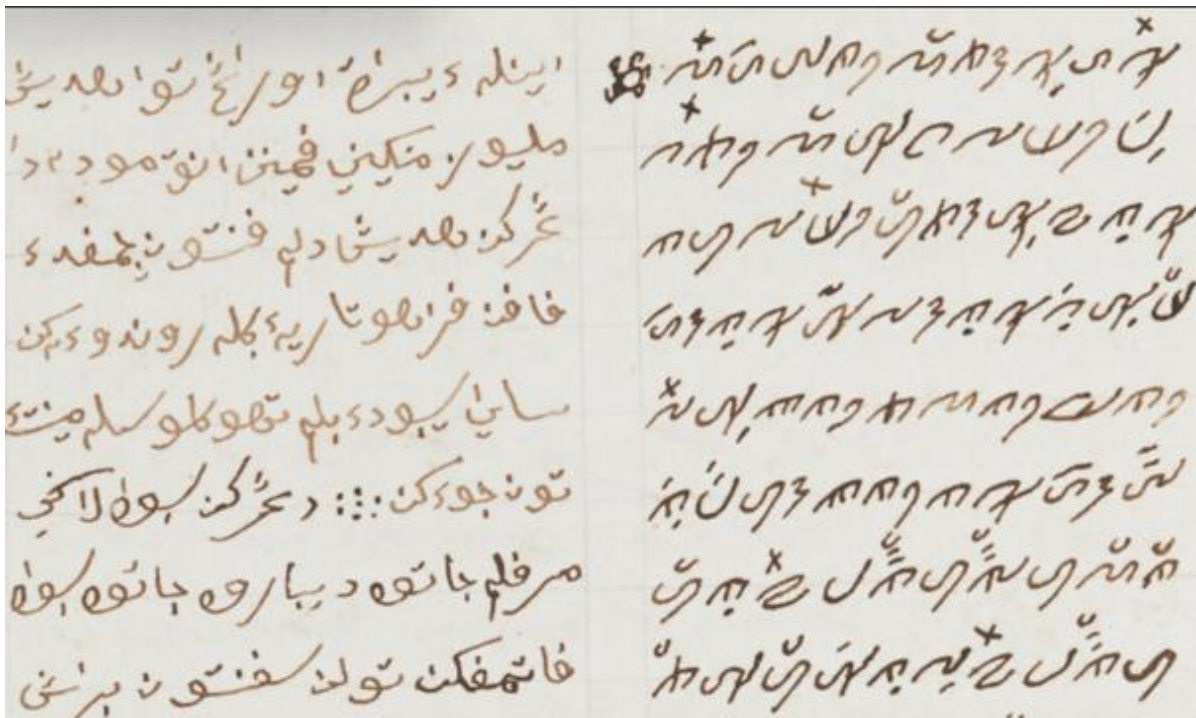


Figure 15. Detail of a paper manuscript documented by British Library (MSS Malay A 4). The PUNCTUATION SUN can be seen at the beginning of the text.

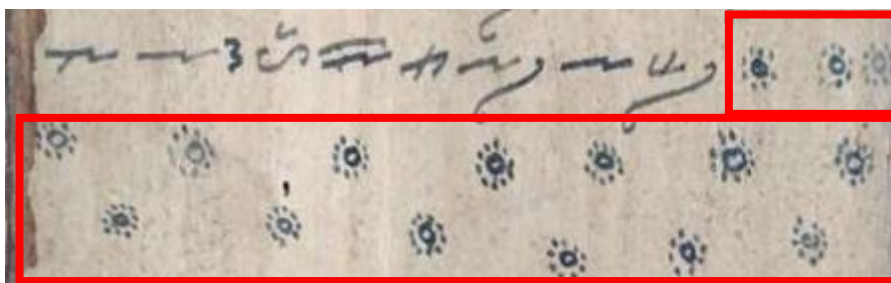


Figure 16. Sequence of PUNCTUATION SUN as space and decor filler (Yani, 2021, p. 82).

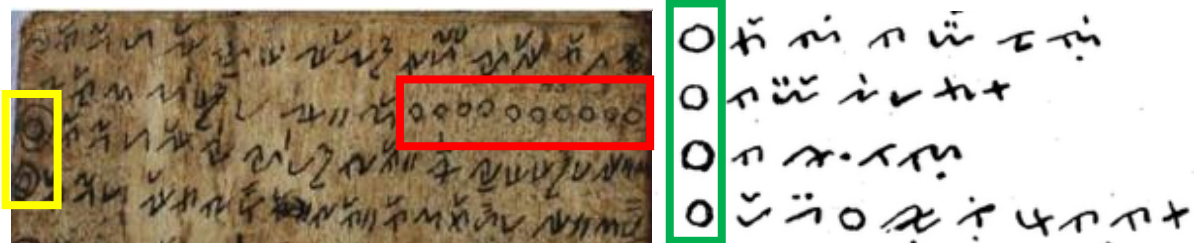


Figure 17. Sequence of PUNCTUATION MOON as space filler (Yani, 2021, p. 52) (red box) and point bullet (Beele & Tuuk, 1868, p. 48) (green box). Sequence of PUNCTUATION SUN as point bullet (yellow box) also occurred.

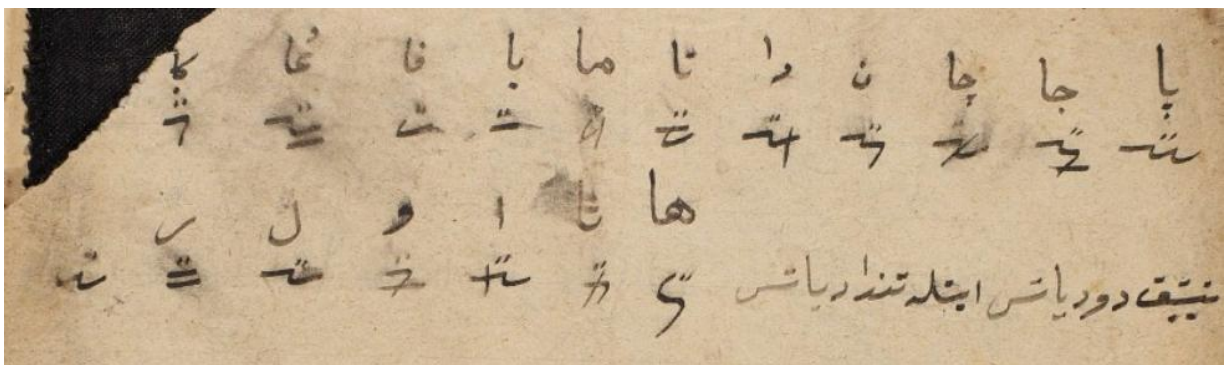


Figure 18. Central Malay Arabic script and [its transliteration](#) found at Ogan. The word [ga] for example is written as گا and قا respectively.

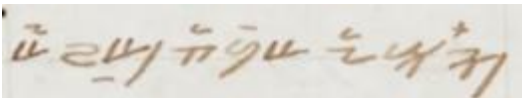
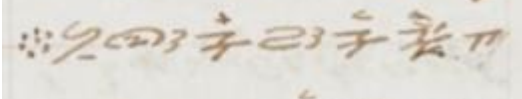
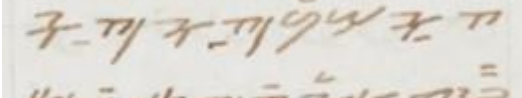
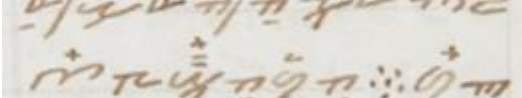
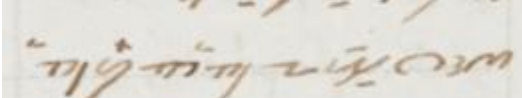
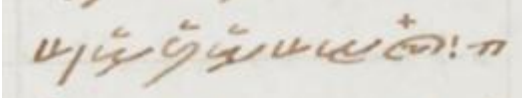
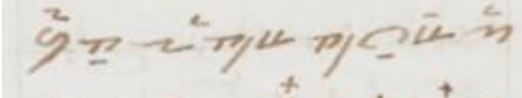
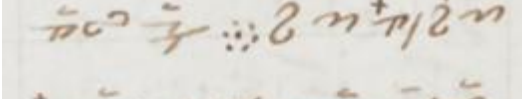
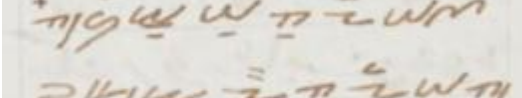
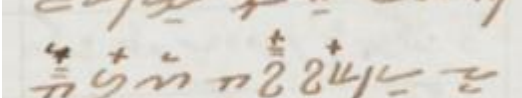
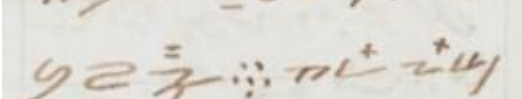
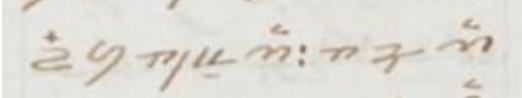
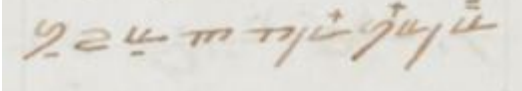

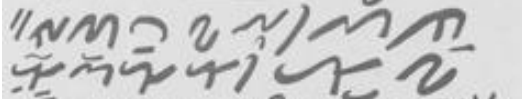
Image	Lampung	Transcription ⁴²
	$\bar{u} \bar{a} \bar{u} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t}$	marrum kidañ maliñat
	$\bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t}$	@ duway taray tika-
	$\bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t}$	tuktuk di batu k-
	$\bar{u} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t} \bar{t}$	umbañ makuñ tipakay ran-
	$\bar{n} \bar{a} \bar{n} \bar{a} \bar{n} \bar{k} \bar{u} \bar{d} \bar{i} \bar{k} \bar{u} \bar{a} \bar{t} \bar{a} \bar{n}$	nə añañku diku @ dāñ-
	$\bar{i} \bar{k} \bar{d} \bar{a} \bar{n} \bar{i} \bar{k} \bar{l} \bar{a} \bar{b} \bar{u} \bar{a} \bar{n} \bar{s} \bar{a} \bar{y} \bar{n} \bar{a}$	ik-dañik Labuñ say na-
	$\bar{m} \bar{b} \bar{i} \bar{d} \bar{i} \bar{b} \bar{i} \bar{m} \bar{a} \bar{j} \bar{a} \bar{w} \bar{a} \bar{h} \bar{k} \bar{a}$	mbi dibi majawəh ka-
	$\bar{d} \bar{a} \bar{r} \bar{k} \bar{u} \bar{l} \bar{i} \bar{k} \bar{m} \bar{a} \bar{k} \bar{s} \bar{u} \bar{m} \bar{a} \bar{n} \bar{n} \bar{i}$	dar kulik mak sumanni
	$\bar{k} \bar{i} \bar{h} \bar{a} \bar{t} \bar{i} \bar{c} \bar{a} \bar{n} \bar{a} \bar{k} \bar{c} \bar{a} \bar{n}$	ki hati @ cənak-cən-
	$\bar{a} \bar{k} \bar{d} \bar{i} \bar{j} \bar{u} \bar{y} \bar{u} \bar{k} \bar{u} \bar{l} \bar{i} \bar{y} \bar{a} \bar{n} \bar{n} \bar{i}$	ak di juyuku liyañni
	$\bar{r} \bar{a} \bar{m} \bar{b} \bar{u} \bar{t} \bar{a} \bar{n} \bar{k} \bar{u} \bar{l} \bar{i} \bar{y} \bar{a} \bar{k}$	rambutan kuliyak
	$\bar{k} \bar{i} \bar{n} \bar{d} \bar{a} \bar{n} \bar{i} \bar{k} \bar{u} \bar{c} \bar{a} \bar{n} \bar{c} \bar{a} \bar{m} \bar{p} \bar{u} \bar{l} \bar{a} \bar{w}$	kində niku cəncəm pulaw
	$\bar{d} \bar{a} \bar{r} \bar{a} \bar{t} \bar{a} \bar{n} \bar{c} \bar{a} \bar{p} \bar{e} \bar{l} \bar{a} \bar{m}$	daratan @ kapələm
	$\bar{r} \bar{e} \bar{d} \bar{a} \bar{k} \bar{m} \bar{u} \bar{n} \bar{i} \bar{h} \bar{k} \bar{a} \bar{t} \bar{a} \bar{n} \bar{i}$	rədak munih katani
	$\bar{d} \bar{u} \bar{r} \bar{a} \bar{m} \bar{u} \bar{n} \bar{a} \bar{k} \bar{p} \bar{e} \bar{d} \bar{a} \bar{m} \bar{m} \bar{i} \bar{n}$	duramu ñak pədam min

Figure 19. Transcription of text from MSS Malay A 4 by Muhammad Rasyid Taufiqul Hafidz.

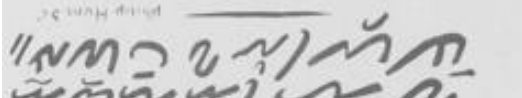


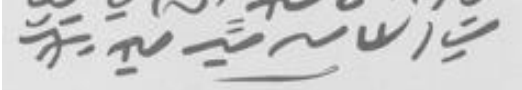
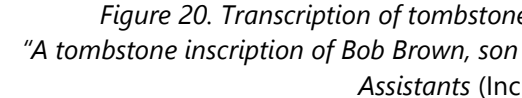

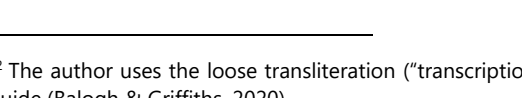
	$\bar{a} \bar{n} \bar{a} \bar{s} \bar{u} \bar{r} \bar{a} \bar{t} \bar{n} \bar{i} \bar{k} \bar{u}$	ana suratni ku-
	$\bar{b} \bar{u} \bar{r} \bar{n} \bar{i} \bar{b} \bar{a} \bar{b} \bar{b} \bar{a} \bar{r} \bar{a}$	-burni bab bara-
	$\bar{w} \bar{u} \bar{n} \bar{a} \bar{n} \bar{a} \bar{k} \bar{n} \bar{i} \bar{k} \bar{a} \bar{m}$	-wun anakni kam-
	$\bar{m} \bar{a} \bar{n} \bar{d} \bar{u} \bar{r} \bar{m} \bar{a} \bar{s} \bar{t} \bar{a} \bar{b} \bar{a} \bar{r} \bar{a}$	-mandur masta bara-
	$\bar{w} \bar{u} \bar{n} \bar{i} \bar{s} \bar{k} \bar{a} \bar{w} \bar{a} \bar{y} \bar{a} \bar{r} \bar{t} \bar{i}$	-wun iskawayar ti-
	$\bar{y} \bar{a} \bar{n} \bar{r} \bar{u} \bar{w} \bar{a} \bar{i} \bar{n} \bar{c} \bar{i} \bar{k} \bar{p} \bar{a}$	-yan ruwa incik pa-
	$\bar{t} \bar{i} \bar{h} \bar{u} \bar{l} \bar{u} \bar{n} \bar{l} \bar{a} \bar{m} \bar{p} \bar{u} \bar{n}$	-tih ulun Lampung

Figure 20. Transcription of tombstone inscription at Krui, Lampung West Coast. It means: "A tombstone inscription of Bob Brown, son of Commander Master Brown, Esquire. Both were Resident Assistants (Incik Patih) of Lampung People."

⁴² The author uses the loose transliteration ("transcription") method as described in a document from the DHARMA transliteration guide (Balogh & Griffiths, 2020).

				
	<p>𑄀𑄁𑄂𑄃𑄄𑄅 (inner)</p> <p>𑄆𑄇𑄈𑄉 (outer)</p>			
nagara ratu suhkay	<p>batin tiyah marga (inner)</p> <p>kapala marga nagara tulang bawang suhkay (outer)</p>	nəngəri ujuñ karəñ	nəgara bumi	gunuñ sugih

Figure 21. Several seals with Lampung script that were documented by Gallop (2019).

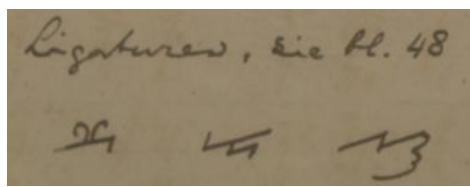


Figure 22. Ligatures attested in [101 NBR 125A](#). These forms appear to represent the sequences 𑄀 (gi), 𑄂 (da), and 𑄄 (lay).⁴³

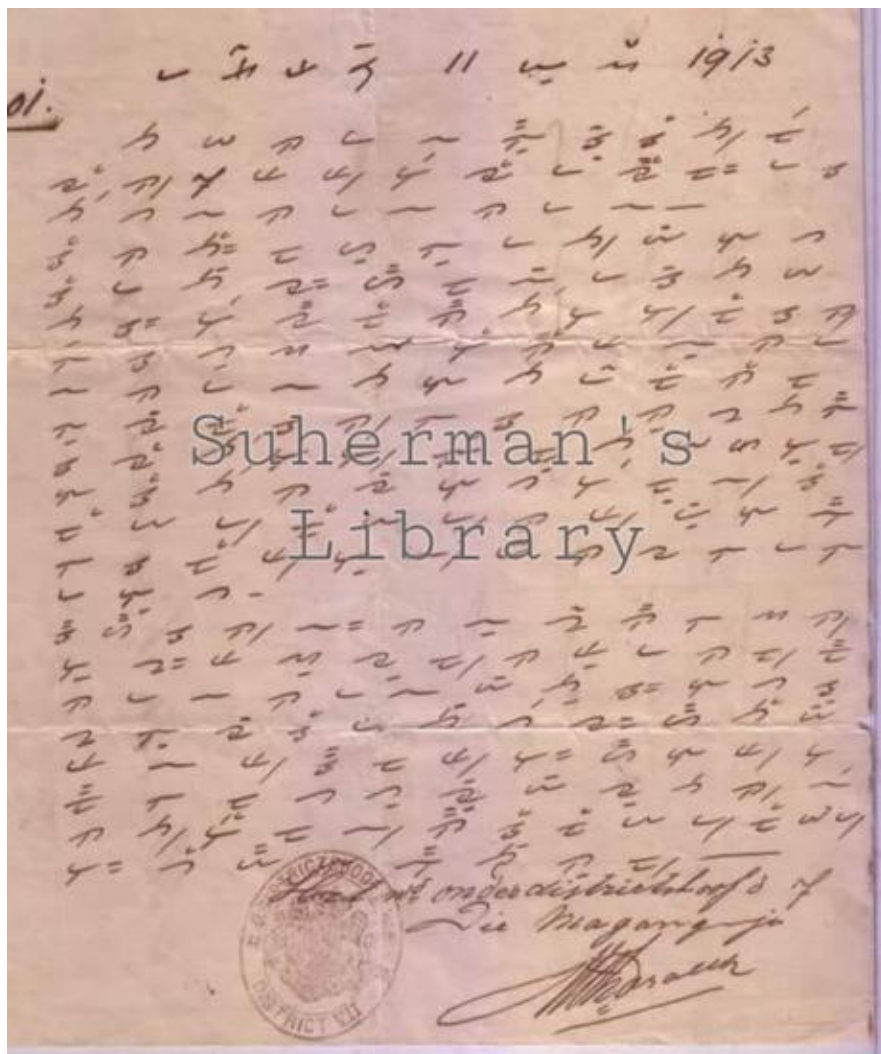


Figure 23. [An announcement](#) made by the head of the Pasar Madang under-district in Malay and the Lampung script (11 June 1913).

⁴³ Personal communication with [Muhammad Haidar Izzuddin](#), a philologist student at Universitas Indonesia



Figure 24. Letter of appointment of the village head (penghoeloe) in Lampung and Latin script using Malay (1932).

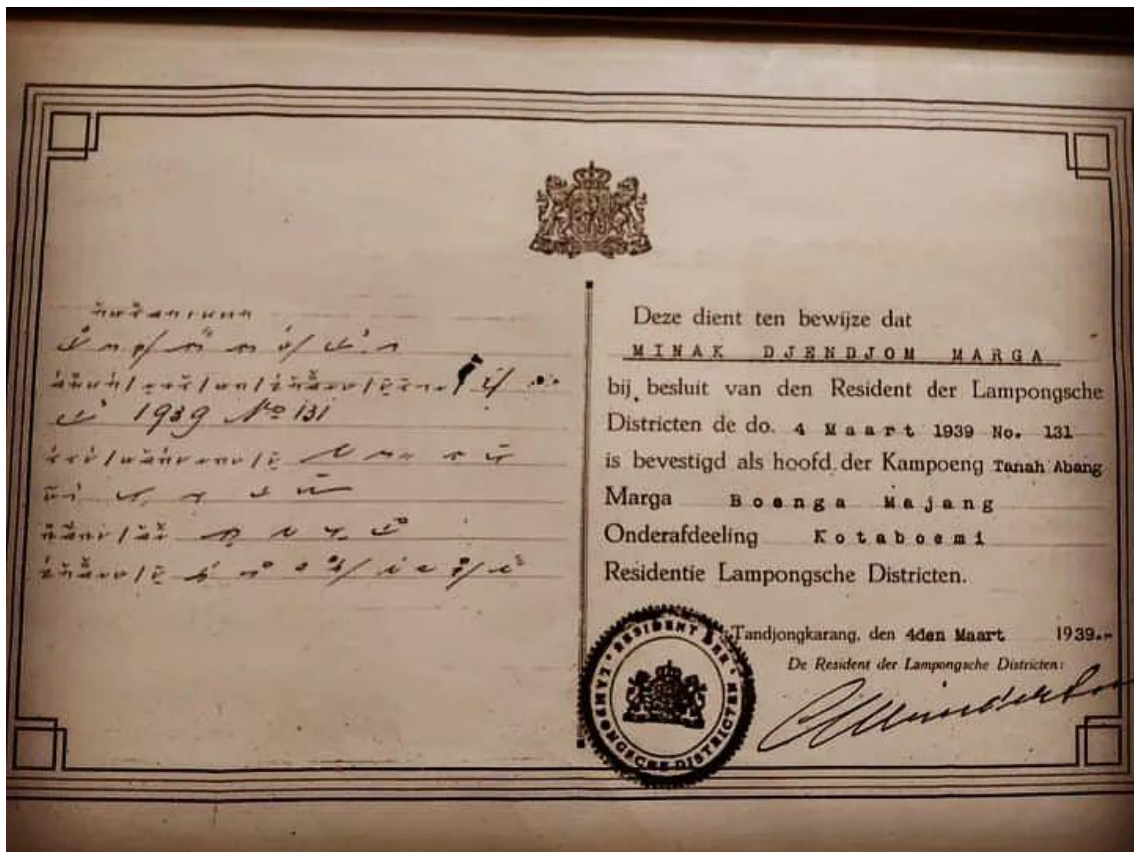


Figure 25. Decree of the appointment of the village head, March 4th, 1939.



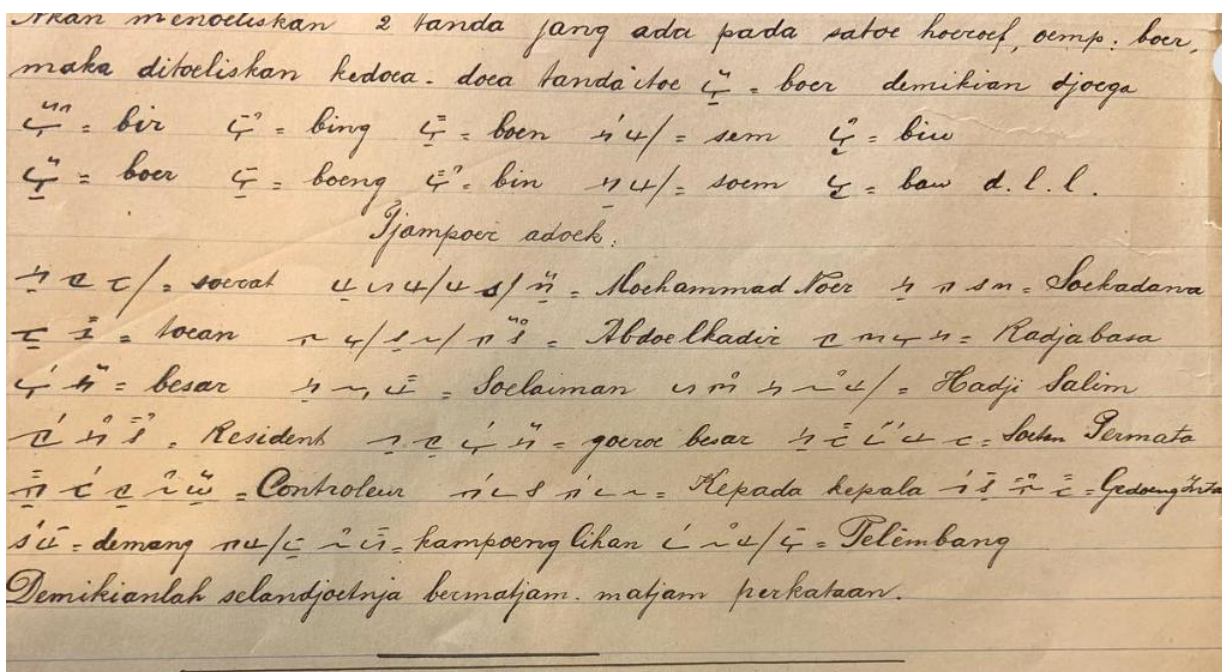


Figure 26. Soerat Lampoeng, a guide to writing Lampung script, was written in Malay by a Sukadana assistant teacher in the 1920s. This is now housed in the Leiden University library and has been [documented](#) by Arman A. Z.

Notice the foreign words "controleur" كُنْزِوَرِي [kontro'lijur] and "Palembang" پاليمبانگ [pə'lemban] use VOWEL SIGN I and VOWEL SIGN U for /e/ and /o/, respectively.

Met Lampung

ka	⌈				
ga	⌋				
nga	⌋	⌋			
pa	⌋				
ba	⌋				
ma	⌋				
ta	⌈	⌋	⌋		
da	⌋	⌋			
na	⌈		⌈		
tja	⌋	⌋	⌋		
dja	⌈	⌋	⌋		
nja	⌈				
ja	⌈				
a	⌈				
la	⌋				
ra	⌋	⌋	⌋		
sa	⌋	⌈	⌋		
sa	⌈	⌋	⌋		
ka	⌈	⌋	⌋		

Figure 27. A table in the book Rēdjangschenz., stored at the [National Library of Indonesia](#), contains Lampung script variants and styles. Notice that character ⌋ is aligned with ⌋ ('ra'), indicating that ⌋ is a variant of ⌋.

10.2. Consensus Lampung script (post-1985)

Tulisan :		Fathah :	
⤴	Ka	⤴	Ulan [i]
⤵	Ga	⤵	Ulan [e]
⤶	Nga	⤶	Bitjek [e]
⤷	Pa	⤷	Tekelubang [ng]
⤸	Ba	⤸	Redjendjung [r]
⤹	Ma	⤹	Datas [n]
⤺	Ta	Kasrah :	
⤻	Da	⤻	Bitan [u]
⤼	Na	⤼	Bitan [o]
⤽	Tja	⤽	Tekelungan [w]
⤿	Dja	Ditulis dibelakang :	
⥀	Nja	⥀	Tekelingai [ai]
⥁	Ja	⥁	Keleniah [h]
⥂	A	⥂	Nengen [tanda huruf mati]
⥃	La	⥃	Tanda koma
⥄	Ra	⥄	Tanda seru
⥅	Sa	⥅	Tanda tanja
⥆	Wa	⥆	Tanda titik
⥇	Ha		
⥈	Gra		

Figure 28. Lampung script post-independence pre-Musyawahar (Panitia Almanak Nasional Sumatera, 1969, p. 1073).

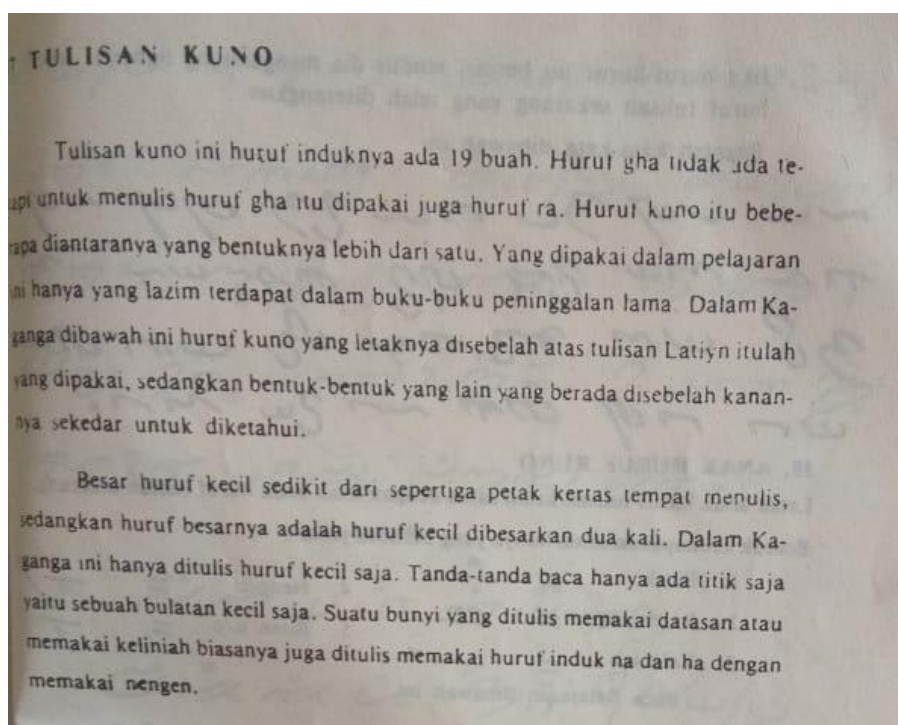


Figure 29. A closeup of Moehamad Noeh's workbook (1971).



Figure 30. *The stone inscription contains ‘consensus’ Lampung script numerals in the Lampung Museum.*

ka	ga	nga	pa	ba	ma
ta	da	na	ca	ja	nya
ya	ra	a	la	sa	wa
ha	gra				

Figure 31. *Inventory of the Musyawarah’s Lampung consonants (Pudjiastuti, 1996, p. 49).*

(a) tanda fathah (di atas huruf) :	b). Tanda kasrah (di bawah huruf) :
(1) ulan untuk bunyi i,	(1) bitan untuk bunyi u, contohnya
(2) ulan untuk bunyi é,	(2) bitan untuk bunyi o, contohnya
(3) bicek untuk bunyi e,	(3) teklengu untuk bunyi w, contohnya
(4) datas untuk bunyi n,	c). Tanda di belakang huruf (sejajar huruf):
(5) teklubang untuk bunyi ng,	(1) teklingai untuk bunyi al, contohnya
(6) rejengjung untuk bunyi r,	(2) klengiyah untuk bunyi h, contohnya

Figure 32. *Inventory of the Musyawarah’s Lampung diacritics (Pudjiastuti, 1996, p. 50)*

- (1) nengen untuk tanda huruf mati =
- (2) kuma untuk tanda koma =
- (3) beradu untuk tanda titik =
- (4) tanda seru =
- (5) ngulih untuk tanda tanya =
- (6) ngemula untuk tanda permulaan kalimat =

Figure 33. *Inventory of the Musyawarah’s Lampung punctuations (Pudjiastuti, 1996, p. 51).*

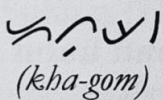
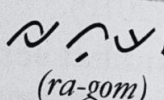
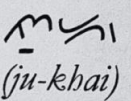
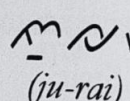
Contoh Kata	Lama	Baru
Ragom [Ra-gom]	 (kha-gom)	 (ra-gom)
Jurai [Ju-rai]	 (ju-khai)	 (ju-rai)

Figure 34. The table of comparison between old spelling [left] and new (standard) spelling [right].

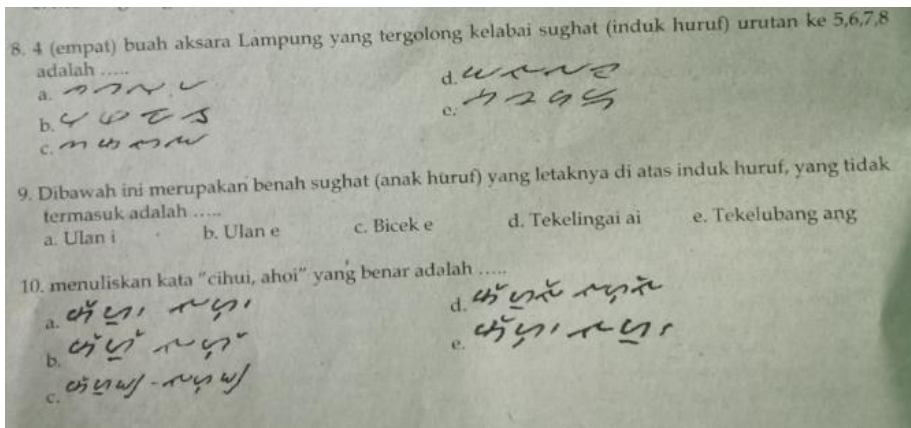


Figure 35. Lampung script test sheet.

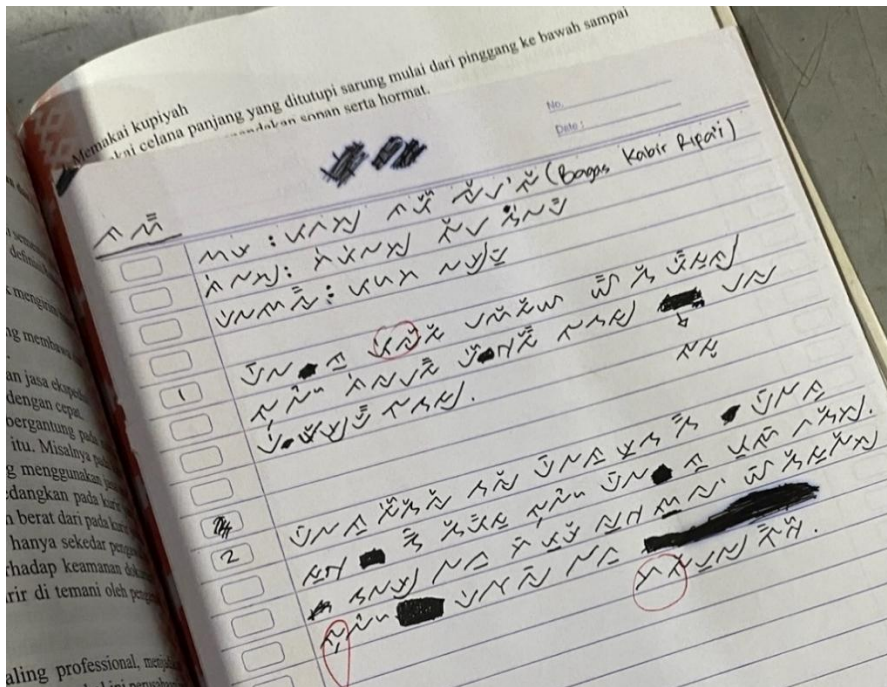


Figure 36. Lampung script homework.⁴⁴



Figure 37. Special column for Lampung script in local newspapers.

⁴⁴ Ariq Syaqui's documentation



Figure 38. Android [game application preview](#) for learning Lampung script.



Figure 39. Lampung script decoration on the Sesat Agung (traditional meeting building).



Figure 40. [Welcome gate](#) decorated with Lampung script reads *Hanggum Hikam Ram Tungga*.



Figure 41. A welcome gate to the Lampung City inscribed in Latin and Lampung script.⁴⁵



Figure 42. [Signboard](#) of 1st Podomoro Elementary School, Pringsewu.

⁴⁵ Ariq Syauqi's documentation



Figure 43. Street signs inscribed in Lampung script.⁴⁶



Figure 44. An overhead road sign at West Tulang Bawang is inscribed in Lampung script.⁴⁷

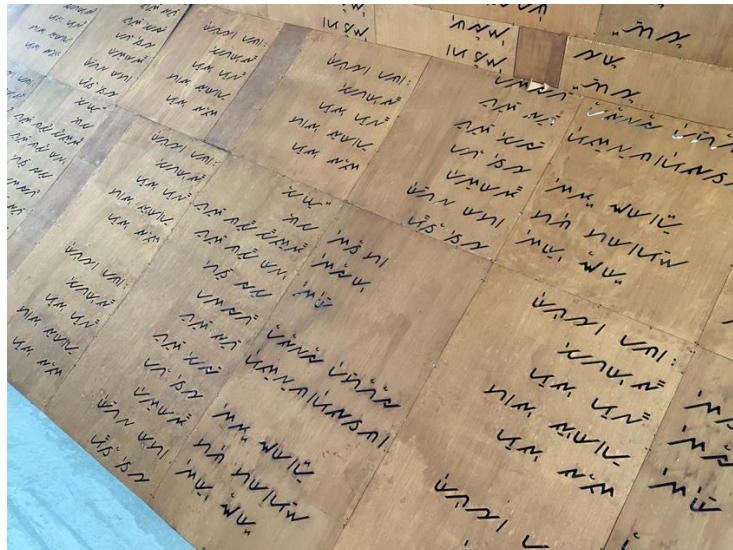


Figure 45. Closeup of the roof of Nuwa Sasat, a traditional meeting center at West Tulang Bawang.⁴⁸



Figure 46. The [stone inscription](#) contains the genealogy of one of the local heroes in Lampung and Latin script. Notice the word "khaja" [χadʒa] is written as 𑌒𑌓 [raja].

⁴⁶ Ariq Syauqi's documentation

⁴⁷ Ariq Syauqi's documentation

⁴⁸ Ariq Syauqi's documentation

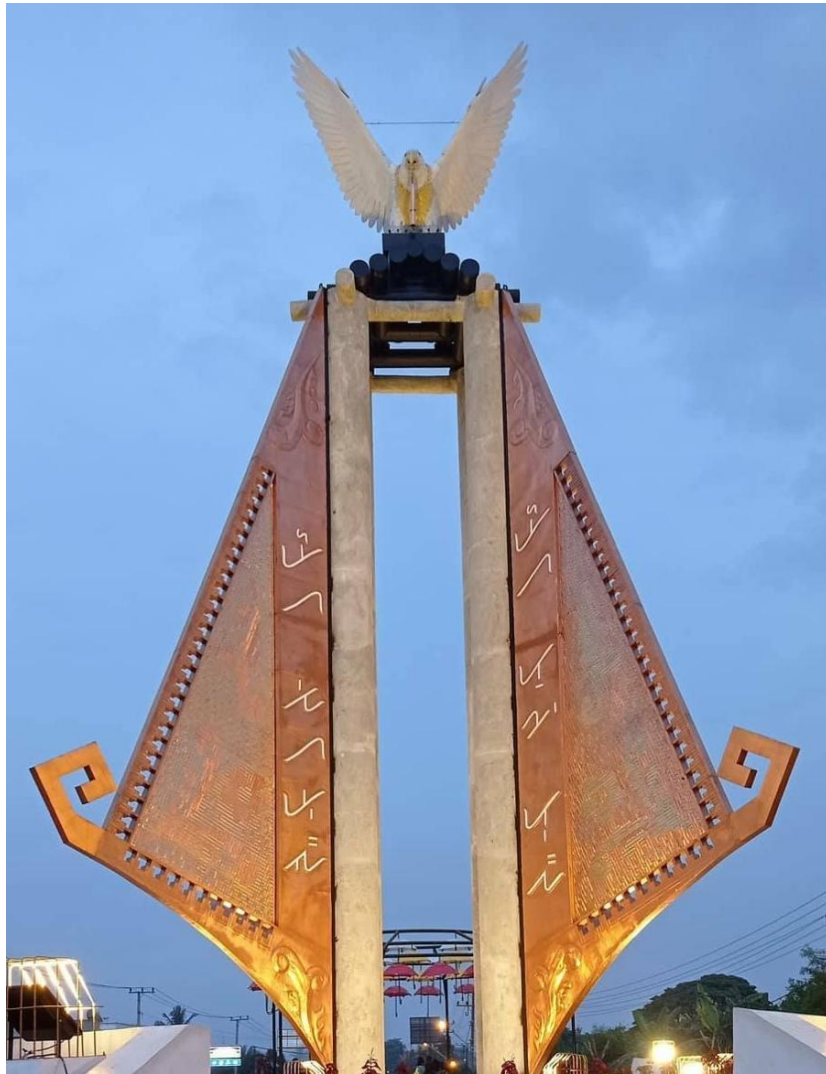


Figure 47. Tugu Garuda at Menggala, Tulang Bawang Regency with two sentences in Lampung script: ᮊᮧᮘᮧᮒ᮪ (Marga Tagamdan) and ᮊᮧᮘᮧᮒ᮪ (Marga Buway Bulan).



Esc	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12
.	1	2	3	4	5	6	7	8	9	0		Backspace
Tab	!	@	#	\$	%	^	&	*	()	=	- \
Caps Lock	~	^	^	^	^	^	^	^	^	^	^	Enter
Shift	/	^	^	^	^	^	^	^	^	?	Shift	
Ctrl	⌘	Alt	Space						Alt	⌘	⌘	Ctrl

Figure 48. Lampung Script Keyboard prototype and layout.



Figure 49. Lampung Script Keyboard Mockup for Android (ANSI Layout)⁴⁹



Figure 50. Indonesian-Lampung online dictionary (<https://meizano.github.io/lampung/>). The Lampung script on this website uses a Latin font with Lampung-mocking glyphs.

⁴⁹ <https://www.youtube.com/shorts/z0A0eVaQIT0>



Figure 51. The main page of the Komering edition of Wikipedia..

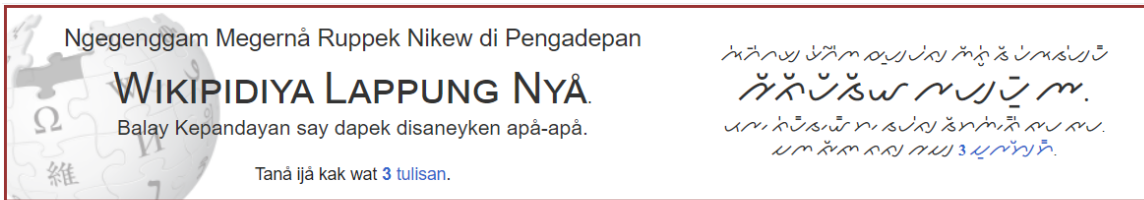


Figure 52. Lampung Nyã edition of Wikipedia in Wikimedia Incubator.

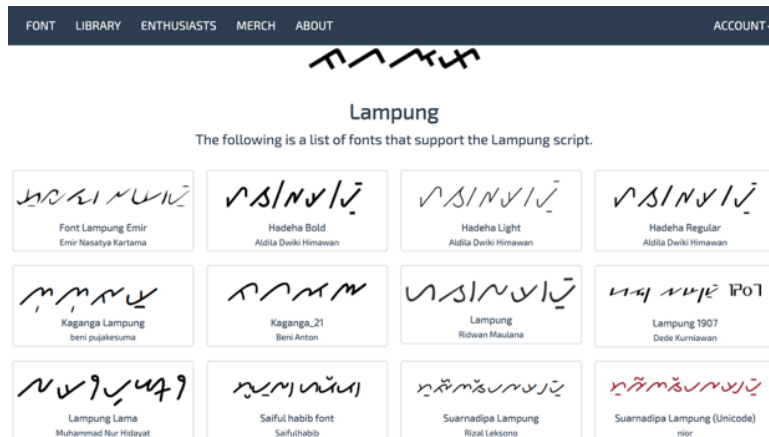


Figure 53. List of Lampung digital fonts in <https://aksaradinusantara.com/>.



Figure 54. [Screenshot](#) of Lo Z - Budaya (feat. Tuan Tigabelas) music video, one of the music videos that uses the Lampung language and script.



Figure 55. Watch belts decorated with Lampung script in [the coverage of one of the national TV stations in Indonesia](#).



Figure 56. [Examples](#) of clothing decorated with Lampung script.



Figure 57. Lampung script tattoo.



Figure 58. Lampung script as decoration on the restaurant menu.



Figure 59. City branding work by Nusae of West Tulang Bawang Regency, incorporating Lampung script.



Figure 60. The (distorted) Lampung script in the provincial and regency emblems.

11. Attachment

Example GSUB Rule (Lampung)

```
@CG_1 = [dottedcircle ka-lmpg ga-lmpg ...]; # base letters
@CG_2 = [vowelsignicomb-lmpg vowelsignucomb-lmpg vowelsignecomb-lmpg]; # vowel signs
@CG_Silencer = [vowelsilencer-lmpg];

lookup SingleSubstitution1 { # GSUB Lookup type SingleSubstitution
  sub vowelsignicomb-lmpg by vowelsignicomb-lmpg.alt;
  sub vowelsignucomb-lmpg by vowelsignucomb-lmpg.alt;
  sub vowelsignecomb-lmpg by vowelsignecomb-lmpg.alt;
} SingleSubstitution1;

feature rclt { # Glyph Composition / Decomposition
  sub @CG_2' lookup SingleSubstitution1 @CG_1 @CG_Silencer;
} rclt ;
```

12. ISO Proposal Summary Form

<p>ISO/IEC JTC 1/SC 2/WG 2 PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646⁵⁰ Please fill all the sections A, B, and C below. Please read Principles and Procedures Document (P & P) from http://std.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://std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html. See also http://std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html for latest Roadmaps.</p>

A. Administrative

1. Title:	Updated Proposal to Encode the Lampung Script	
2. Requester's name:	Febri Muhammad Nasrullah	
3. Requester type (Member body/Liaison/Individual contribution):	Individual contribution	
4. Submission date:	2025-09-04	
5. Requester's reference (if applicable):		
6. Choose one of the following:		
This is a complete proposal:	Yes	
(or) More information will be provided later:		

B. Technical – General

1. Choose one of the following:		
a. This proposal is for a new script (set of characters):	Yes	
Proposed name of script:	Lampung	
b. The proposal is for addition of character(s) to an existing block:		
Name of the existing block:		
2. Number of characters in proposal:	31/33	
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?	Yes	
a. If YES, are the names in accordance with the "character naming guidelines" in Annex L of P&P document?	Yes	
b. 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?	Aditya Bayu Perdana	
b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):	Aditya Bayu Perdana (jimeildotkomm@gmail.com)	
6. References:		
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	Yes	
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	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)?	Yes	

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.

⁵⁰ Form number: N4502-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, 2012-01)

C. Technical - Justification

1. Has this proposal for addition of character(s) been submitted before? If YES explain	<i>L2/22-044</i>	<i>Yes.</i>
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:	<i>Aditya Bayu Perdana, Arman A. Z., Muhammad Rasyid Taufiqul Hafidz, Titik Pudjiastuti, etc.</i> <i>This document</i>	<i>Yes</i>
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? Reference:	<i>This document</i>	<i>Yes</i>
4. The context of use for the proposed characters (type of use; common or rare) Reference:	<i>This document</i>	<i>Common</i>
5. Are the proposed characters in current use by the user community? If YES, where? Reference:	<i>Lampung, Indonesia</i>	<i>Yes</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:		<i>No</i>
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?		<i>Yes</i>
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:		<i>No</i>
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:		<i>No</i>
10. Can any of the proposed character(s) be considered to be similar (in appearance or function) to, or could be confused with, an existing character? If YES, is a rationale for its inclusion provided? If YES, reference:		<i>No</i>
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:	<i>This document</i>	<i>Yes</i> <i>Yes</i>
Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided? If YES, reference:	<i>This document</i>	<i>Yes</i>
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)		<i>No</i>
13. Does the proposal contain any Ideographic compatibility characters? If YES, are the equivalent corresponding unified ideographic characters identified? If YES, reference:		<i>No</i>