

To : Script Ad Hoc/Unicode Technical Committee
From : Febri Muhammad Nasrullah <niomi13@proton.me>
Subject : Updated Proposal to Encode the Lampung Script (Second Revision)
Date : 2025-10-31

List of Contents

1.	Proposal History	2
2.	Introduction	2
2.1.	Background	2
2.2.	Historical Development	2
2.3.	Standardization Efforts	3
2.4.	Challenges in Encoding	3
2.5.	Revitalization	4
2.6.	Goals	4
3.	Structure	4
3.1.	Independent Vowel Letter	4
3.2.	Consonant Letters	4
3.2.1.	Ligatures	5
3.3.	Signs	5
3.3.1.	Vowel Signs	5
3.3.2.	Novel Vowel Signs	5
3.3.3.	Consonant Signs	6
3.3.4.	Other Sign	6
3.4.	Numerals	7
3.5.	Punctuation Marks	7
3.6.	Stylistic Variants	7
3.6.1.	Twentieth Letter	8
3.7.	Orthographies	9
3.7.1.	Cancellation Mark	9
3.7.2.	Vowel Sign Relocation	10
3.7.3.	Sign Stacking Placement	10
4.	Character Repertoire	10
5.	Properties	11
5.1.	General Category	11
5.2.	Line Breaking	12
5.3.	Typography	13
5.4.	ISO 15924	13
5.5.	Encoding Model	13
5.5.1.	Distinctiveness from Rejang Script	14
6.	Collation	15
7.	References	16
7.1.	Manuscripts	17
8.	Acknowledgements	17
9.	Glyph Attestations	20
10.	Figures	24
10.1.	Historical Lampung script (pre-1985)	24
10.2.	Consensus Lampung script (post-1985)	34
11.	Attachment	44
12.	Letter of Support	45
13.	ISO Proposal Summary Form	46

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, et al
- [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, et al
- [L2/25-247](#) *Updated Proposal to Encode the Lampung Script*
— Febri Muhammad Nasrullah
- [L2/25-232](#) *Recommendations to UTC #185 (October 2025) on Script Proposals (revised)*
— SEW / Jan Kučera, et al

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 Nyo ([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), the Lampung script is recognized as a distinct writing system with its own orthographic conventions and a wide range of regional variation. Among these, two principal styles are particularly notable: the style that found in Sukadana and in Krui.³ These designations primarily reflect the provenance of surviving manuscripts, though stylistic features may have diffused beyond their original regions. Lampung manuscripts exhibit a rich spectrum of variation, with even individual scribes developing recognizable personal styles. Among these, the Krui style ([Figure 19](#) and [Figure 20](#)) is notably difficult for contemporary Lampung readers, illustrating the internal diversity of the script. In 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 of 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—based on the pedagogical model developed by Moehamad Noeh—as the de facto standard for teaching and publication.⁴

The *Musyawarah* also introduced several innovations not attested in manuscripts, such as Lampungified Latin punctuations (§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 continue to be 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 only if they attain consistent community use, scholarly support and a clearly defined functional distinction.

⁴ Noeh (1971, pp. 86-87).

⁵ Pudjiastuti, et al. (2023).

This approach follows guidance from Unicode documents L2/22-057 and L2/22-058, which caution against overreliance on secondary or recent sources when working with scripts whose transmission has been disrupted.

Encoding unstable glyphs has proved very problematical in past Unicode script additions. The community can wind up unreadable, unreliable documents. The Indonesian experience illustrates this risk clearly. Standardization efforts in 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 comparable setbacks, this proposal emphasizes characters with strong historical attestation and verifiable documentary support.

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 encoding.

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 e 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
-------	-----------------	-------	-----------------	-------	-----------------

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 Komer ing, /ɔ/ in Nyo, and /ə/ in Central Malay. See Matanggui (1985, p. 3); in his book, however, he incorrectly refers to /ɔ/ as /o/.

	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
	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 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—known in related Javanese orthography as *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. A reserved codepoint is provided.

3.3.2. Novel Vowel Signs





The term “Novel Vowel Sign” is used in this proposal as an analytic label—not a historical one—to refer to two vowel signs introduced during the 1985 *Musyawarah* as pedagogical additions to the traditional system.¹⁶ These signs were intended to create a one-to-one correspondence between vowel sounds and written symbols (Figure 32):



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 certain manuscripts, their use as distinct graphemes for /e/ and /o/ began only after the 1985 standardization. These signs were conceived primarily for educational alignment with Indonesian orthography,¹⁷ rather than as a continuation of the historical Lampung tradition, in which /e/ and /o/ functioned as predictable allophones of /i/ and /ə/.

Since the 1980s, they have appeared sporadically in textbooks and classroom materials, yet their adoption remains inconsistent and limited. Their introduction has also produced phonological and orthographic

¹¹ This letter represents a proto-Lampung *r sound, realized phonetically as [x], [ɣ], [χ], or [ʁ]. See Anderbeck (2007, pp. 14-15).
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).

confusion across Lampungic varieties. For instance, the mid-open vowel /ɔ/—an allophone of /a/ in the Nyo language—is always misrepresented as /o/, words such as *jamɔ* (“with”) and *agɔ* (“will”) are written as  and , respectively, even though historical sources and phonemic analysis indicate that their proper forms are  and , as evidenced in the accompanying [wordlist](#).







A similar issue occurs with the Lampungic suffix *-kən*, realized as [kən] in Nyo and [kon] in Api, Nasal, and Komering languages. Historically, this suffix was written uniformly with VOWEL SIGN E (), accurately reflecting schwa and its predictable allophones. Contemporary users however now substitute NOVEL VOWEL SIGN O (), obscuring systematic correspondences between languages and disrupting the historical consistency of the script—effectively severing contemporary users from more than four centuries of continuous Lampung writing tradition.



Given these inconsistencies and their pedagogical origin, the SEW previously observed that the name “*Novel Vowel Sign*” has no precedent in Unicode naming conventions. The author acknowledges this and currently has no suitable alternative. Forcing a name at present would be premature.






Accordingly, the author does not recommend encoding these signs now. Their function is best understood as pedagogical and prescriptive rather than part of the historically attested orthography that forms the basis of this proposal. Reserved points are therefore provided after the originally proposed repertoire, so that these signs may be reconsidered at a later date once consensus on their naming and functional status has been reached as stated in §2.4. Until then, they may be represented through font-level mechanisms such as OpenType stylistic alternates.



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,¹⁸ behaving structurally as consonantal codas rather than as a single vowel nucleus.¹⁹

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 virama (). Dedicated subscript forms for *y* and *w* emerged only in the late 19th century, and their modern usage aligns more closely with consonantal function.²⁰

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 VIRAMA

¹⁸ Anderbeck (2007, p. 16).
¹⁹ 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/.
²⁰ Beele & Tuuk (1868, pp. 139-141).

The inherent vowel of a letter is ‘killed’ by a visible VIRAMA sign. This sign does not produce conjuncts and is always rendered visibly. There is no conjunct formation between adjacent base letters. This sign causes the vowel sign to be visually relocated, as described in §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:

glyph	character names
☀	LAMPUNG PUNCTUATION SUN
◯	LAMPUNG PUNCTUATION MOON
–	LAMPUNG FULL STOP

The PUNCTUATION SUN was traditionally used at the beginning of a text, while the PUNCTUATION MOON marked its conclusion or the end of a section. In some manuscripts, PUNCTUATION SUN also appears at the end of sections, functioning interchangeably with PUNCTUATION MOON.

Both signs are occasionally used as space fillers or decorative separators, serving a role similar to bullet points (see Figure 16 and Figure 17). Decorative illumination between sentences is also attested (Figure 7). By the early 20th century, these punctuation signs had largely fallen out of use, replaced by the FULL STOP as the standard sentence-ending mark (see Figure 23).

The author proposes the inclusion of PUNCTUATION SUN and PUNCTUATION MOON, as their use is well-attested across numerous manuscripts. However, a distinct FULL STOP is not proposed at this time, since the available evidence is limited and no high-quality visual exemplars have been identified. A reserved codepoint is provided.

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,²¹ but their adoption is inconsistent: they are more visible in early education materials, while later curricula and actual usage often default to Latin punctuation.²² 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 present, given their restricted and uneven use.

3.6. Stylistic Variants

Historical sources demonstrate that the Lampung script exhibits a broad range of stylistic variation (see §9). Following Miller (2011, p. 23), these differences are not substantial enough to justify separate encoding and are best handled through font-level design. The table below illustrates several representative forms.

Name	Glyph	Known variants
LAMPUNG LETTER NGA	ꦒ	ꦒ ꦒ
LAMPUNG LETTER TA	ꦠ	ꦠ ꦠ
LAMPUNG LETTER DA	ꦢ	ꦢ ꦢ ꦢ ꦢ
LAMPUNG LETTER BA	ꦨ	ꦨ ꦨ
LAMPUNG LETTER MA	ꦩ	ꦩ
LAMPUNG LETTER CA	ꦕ	ꦕ ꦕ
LAMPUNG LETTER JA	ꦗ	ꦗ ꦗ ꦗ ꦗ
LAMPUNG LETTER NYA	ꦚ	ꦚ ꦚ

²¹ Field observations by Ariq Syauqi.
²² As exemplified in this textbook for 10th grade school.

LAMPUNG LETTER SA	+	⤿	ʌ	A
LAMPUNG LETTER RA	𑌲	𑌲	//	𑌲 𑌲 =
LAMPUNG LETTER YA	𑌳	𑌳	𑌳	
LAMPUNG LETTER WA	𑌴	𑌴	𑌴 + 𑌴	
LAMPUNG LETTER HA	𑌵	𑌵	𑌵	
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 VIRAMA	◌̑	◌̑	◌̑	◌̑

As discussed in §2.2–§2.3, the script historically encompassed multiple regional and individual styles, including the Sukadana-Telukbetung and Krui varieties. The 1985 *Musyawarah* adopted the Sukadana–Telukbetung form as the de facto instructional standard, which in practice marginalized other regional variants and curtailed their transmission. Consequently, contemporary readers are now largely unfamiliar with pre-standardization forms.

Because access to primary manuscripts remains limited, some modern reproductions may diverge from historical evidence and should therefore be used with caution. Given this context, the Krui style—and other manuscript-based variants—should be regarded as font-level stylistic diversity within a single script system. For Unicode encoding, a unified Lampung script model is therefore appropriate, following the precedent of other Brahmic unifications (e.g., *Javanese*), where multiple regional hands are represented under one script block.

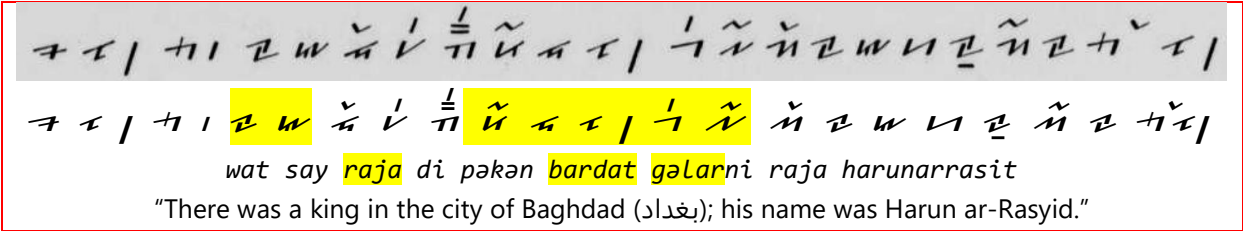
3.6.1. Twentieth Letter

The twentieth letter in the 1985 Lampung script (𑌲) has been variably referred to as RRRA, GRA, GHA, or KHA, reflecting long-standing inconsistency in terminology. Its earliest attested mention appears in Westenenk’s documentation (Figure 3), where it is labeled 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 *Musyawarah* and reinforced in modern works such as *Ensiklopedia Indonesia* and the study by Titik Pudjiastuti,²³ establishing GRA as the conventional label in contemporary materials. The *Kamus Lampung–Indonesia* (1985) introduced the term GHA, equating it with غ ARABIC LETTER GHAIN, and more recent sources occasionally use KHA, though this has no historical precedent.

Despite these shifting labels, no phonological evidence supports treating this letter as a separate grapheme. A prior Unicode proposal (2022, p. 3) assigned it the value /gr/, yet no such phoneme exists in Lampungic languages. The dictionary’s comparison with Arabic غ (/ɣ/) highlights the confusion: velar and uvular fricatives ([ɣ], [x], [χ], and [ħ]) do occur in Lampungic languages, but they function as allophonic realizations of proto-Lampung *r, not as independent phonemes.^{24, 25} In writing, these sounds are consistently represented with the LETTER RA and CONSONANT SIGN R.

Manuscript evidence reinforces this conclusion. In *Manuscript F* (see table below), the Sanskrit loanword *raja*, the Arabic loanword *Baghdad*, and the native word *gəLar* clearly show the use of LETTER RA and CONSONANT SIGN R, not the twentieth letter, demonstrating that even foreign words containing [ɣ] were written using RA.

²³ Pudjiastuti, et al. (2023, pp. 321–322).
²⁴ Anderbeck (2007, pp. 14–15).
²⁵ “[kh] and [r] are variant of [gh].” See Udin, Sudrajat, Akhyar, Rejono, & Sanusi (1992, pp. 8–9).



Historical manuscripts show wide variation in the shapes of RA and other letters, with multiple distinct glyph forms often attested for the same character within a single manuscript (see §9). The form later described as GHA appears only sporadically and without consistent distinction from RA. A contemporaneous comparative table compiled while the script was still in everyday use (Figure 27) classifies GHA explicitly under RA, confirming its status as a glyphic variant rather than a distinct character.

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 reintroduced 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 orthographic models such as Arabic or Indonesian, rather than to reflect the native Lampung system.

Some later interpretations attempt to revive or reinterpret the letter. One statement claims that archival materials from 1874, attributed to *Temenggung Ali*, mention a GRA in Pesisir manuscripts, suggesting regional usage around Telukbetung.²⁶ However, [Abdoerrahman \(1904\)](#) records the opposite:

<i>‘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 ꦫ = RA.</i>	The sound <i>go</i> , a voiced <i>g</i> or <i>r</i> comparable to the Arabic غ, is pronounced but not written by speakers of the Paminggir and Pubian dialects (Pesisir), who consistently use ꦫ = RA in its place.
--	---

This discrepancy suggests that the archival instance cited in that statement reflects individual or localized usage, not a widespread orthographic practice.

Contemporary practice continues this pattern. Lampung Wikipedia articles employ RA for both native and borrowed words, with no separate GHA.²⁷ During the 2022 *Kongres*, a motion was submitted to remove the character entirely, citing the absence of phonemic contrast and lack of community recognition.²⁸ Government publications now describe GHA or KHA as nonstandard historical spellings of RA (Figure 34), and even the Lampung provincial emblem consistently employs RA (Figure 60).

Taken together, the inconsistent terminology, absence of phonological contrast, and interchangeable manuscript usage indicate that this letter functions as a stylistic variant of RA rather than an independent grapheme. In line with Unicode encoding 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. Although these patterns were not addressed during the 1985 *Musyawaharah*, they are essential for understanding the script’s structural principles and for guiding Unicode encoding, font development, and community education. Limited access to references in the post-independence period left many contemporary users unfamiliar with these conventions, highlighting the importance of documenting and preserving them as part of the continuous Lampung writing tradition spanning more than four centuries.

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.

This is not a dedicated mark; rather, it is a conventional use of existing signs and does not require separate encoding.

²⁶ Personal communication with Arman Arifin Zainal.
²⁷ As of October 31st, 2025, the [Komerling Wikipedia \(kge\)](#) is the most active, with 2,660 articles. In comparison, the [Api Wikipedia \(ljp\)](#) has only 136 articles, and the [Nyo Wikipedia \(abl\)](#) has just 3, both still in development on the [Wikimedia Incubator](#).
²⁸ Pudjiastuti, et al. (2023, pp. 311-331).

+

(

◌̣

+

◌̣

)

=

◌̣

+

◌̣

+

◌̣

+

◌̣

hasasək

3.7.2. Vowel Sign Relocation

In a closed syllable marked with VIRAMA, the vowel sign associated with the onset consonant is relocated to the coda consonant, visually. This relocation typically occurs between the consonants and, more rarely, above the coda consonant.²⁹ The logical representation of such syllables is detailed in §5.5 (Encoding Model, Table 5), where vowel sign relocation is handled at the font level under the Indic model.

Between Letters		On Coda Letter									
<table><tr><td colspan="2">V</td></tr><tr><td>L₁</td><td>L₂X</td></tr></table>		V		L ₁	L ₂ X	<table><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>ñapək</i>	<i>kəcil</i>	<i>səbut</i>								

Legend	L	V	C	X
	Letter	Vowel sign	Consonant sign	Virama

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.³⁰

Upward			Rightward			Inward															
<table><tr><td>C</td><td>V</td></tr><tr><td colspan="2">L</td></tr></table>			C	V	L		<table><tr><td>V</td></tr><tr><td>C</td></tr><tr><td>L</td></tr></table>			V	C	L	<table><tr><td>V</td><td>C</td><td>V</td></tr><tr><td colspan="3">L</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													
ꦲ	ꦲ	ꦲ	ꦧ	ꦕ	ꦑ	ꦲ	ꦲ	ꦲ													

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
		1E705	LAMPUNG LETTER JA	Figure 19
		1E706	LAMPUNG LETTER NYA	Figure 19
		1E707	LAMPUNG LETTER TA	Figure 19
		1E708	LAMPUNG LETTER DA	Figure 19

²⁹ Beele & Tuuk (1868, pp. 139-141).
³⁰ Beele & Tuuk (1868, p. 139).

		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 VIRAMA	Figure 19
		1E71D	LAMPUNG PUNCTUATION SUN	Figure 15
		1E71E	LAMPUNG PUNCTUATION MOON	Figure 19

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 VIRAMA;Mc;9;L;;;;;N;;;;;
1E71D; LAMPUNG PUNCTUATION SUN;Po;0;L;;;;;N;;;;;
1E71E; LAMPUNG PUNCTUATION MOON;Po;0;L;;;;;N;;;;;
```

```
IndicPositionalCategory.txt
# Indic_Positional_Category=Right
1E718      ; Right # Mc  LAMPUNG CONSONANT SIGN Y
1E71B..1E71C  ; Right # Mc  [2] LAMPUNG CONSONANT SIGN H..LAMPUNG VIRAMA
# Indic_Positional_Category=Top
1E713      ; Top   # Mn  LAMPUNG VOWEL SIGN I
1E715..1E717  ; Top   # Mn  [3] LAMPUNG VOWEL SIGN E..LAMPUNG CONSONANT SIGN N
1E719      ; Top   # Mn  LAMPUNG CONSONANT SIGN R
# Indic_Positional_Category=Bottom
1E714      ; Bottom # Mn  LAMPUNG VOWEL SIGN U
1E71A      ; Bottom # Mn  LAMPUNG CONSONANT SIGN W

IndicSyllabicCategory.txt
# Indic_Syllabic_Category=Pure_Killer
1E71C; Pure_Killer # Mc LAMPUNG VIRAMA
# Indic_Syllabic_Category=Vowel_Independent
1E700; Vowel_Independent # Lo LAMPUNG LETTER A
# Indic_Syllabic_Category=Vowel_Dependent
1E713..1E715; Vowel_Dependent # Mn [3] LAMPUNG VOWEL SIGN I..LAMPUNG VOWEL SIGN E
# Indic_Syllabic_Category=Consonant
1E701..1E712; Consonant # Lo [18] LAMPUNG LETTER KA..LAMPUNG LETTER HA
# Indic_Syllabic_Category=Consonant_Final
1E716..1E717; Consonant_Final # Mn [2] LAMPUNG CONSONANT SIGN NG..LAMPUNG CONSONANT SIGN N
1E718; Consonant_Final # Mc LAMPUNG CONSONANT SIGN Y
1E719..1E71A; Consonant_Final # Mn [2] LAMPUNG CONSONANT SIGN R..LAMPUNG CONSONANT SIGN W
1E71B; Consonant_Final # Mc LAMPUNG CONSONANT SIGN H
```

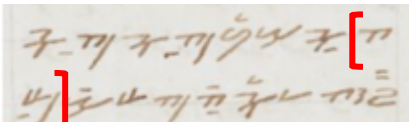
```
LineBreak.txt
1E700..1E712      ;AS      # Lo  [19] LAMPUNG LETTER A..LAMPUNG LETTER HA
1E713..1E715      ;SA      # Mn  [3] LAMPUNG VOWEL SIGN I..LAMPUNG VOWEL SIGN E
1E716..1E717      ;CM      # Mn  [2] LAMPUNG CONSONANT SIGN NG..LAMPUNG CONSONANT SIGN N
1E718              ;CM      # Mc   LAMPUNG 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 VIRAMA
1E71D..1E71E      ;ID      # Po  [2] LAMPUNG PUNCTUATION SUN..LAMPUNG PUNCTUATION MOON
```

5.2. Line Breaking

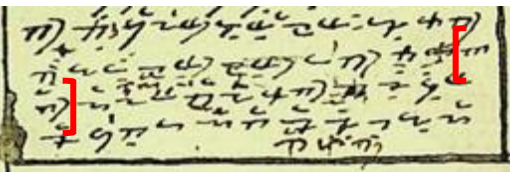
Traditionally, the Lampung script is written without spaces between words. In contemporary usage, however, writers often insert SPACE (U+0020) to enhance readability and clarity. Hyphens or other marks indicating continuance are not used.

Because word separation is absent, line breaking follows syllable boundaries. In open syllables (L₁V₁), the vowel sign remains on the same line. In closed syllables (L₁V₁L₂X), a line break occurs before the vowel nucleus, causing the vowel sign to appear visually and logically on the next line together with the coda consonant (e.g., L₁ [line break] V₁L₂X). Rarely, line breaks may also occur before spacing signs.

Below are examples illustrating these cases.

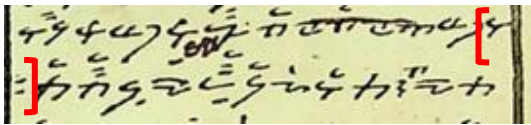


[𑌓 (line break) 𑌐 + 𑌚 + 𑌐 /] → 𑌓𑌚 /
[ka (line break) -u + ma + Ø] → kum



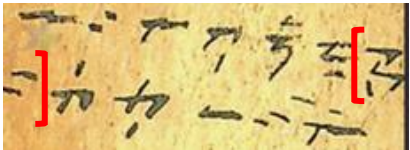
[𑌓 (line break) 𑌐 + 𑌓 + 𑌐 /] → 𑌓𑌓 /

[ña (line break) -i + k + Ø] → ñik



[ʌ (line break) 〇〃] → ʌ〃

[ba (line break) -h] → bah



[ʌ + 〇 (line break) 〇〃] → ʌ〃

[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 Leksono. 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 *Musyawarah* 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 encoding model employed for the Lampung script follows the Indic logical model, consistent with other Indic-derived Indonesian scripts, although Lampung does not exhibit complex shaping behaviors such as mandatory ligatures, split vowels, or conjunct formation. This means that the character order is straightforward: users enter text in the natural *phonetic* sequence, and the font applies the orthographic rules—such as sign relocation, stacking, and cancellation—to produce the expected visual result. Sign relocation and stacking are handled entirely at the font level using OpenType GSUB/GPOS rules,³¹ rather than through shaping engine logic. To prevent issues observed in other Brahmic scripts—which often arise from ambiguous or underspecified input orders, leading to search mismatches, inconsistent rendering across platforms, and even security vulnerabilities such as web domain or source code spoofing—the input order must be explicitly specified.³² The following table defines the only valid input order for the Lampung script.

No.	Input Sequence	Input Examples		Expected Rendering	
1	LETTER + VOWEL SIGN	KA + -U	𑌕 + 𑌶	𑌕𑌶	KU
2	LETTER + CONSONANT SIGN	SA + -M	𑌖 + 𑌷	𑌖𑌷	SAM
3	LETTER + VOWEL SIGN + CONSONANT SIGN	KA + -I + -M	𑌕 + 𑌶 + 𑌷	𑌕𑌶𑌷	KIM
4	LETTER ₁ + LETTER ₂ + VIRAMA	KA + PA + ·	𑌕 + 𑌔 + 𑌶	𑌕𑌔𑌶	KAP·

³¹ For a sample GSUB rule, see §11.
³² <https://lontar.eu/en/notes/order-and-disorder-in-unicode/index.html>

5	LETTER ₁ + VOWEL SIGN + LETTER ₂ + VIRAMA	KA + -I + KA + .	ᮊ + ᮀ + ᮊ + ᮁ		KIK·
---	---	---------------------	------------------	---	------

While the Indic logical input model addresses most structural requirements for Lampung encoding, one issue remains unresolved and warrants specific attention. The generic Indic shaping engines currently in use enforce a behavior in which vowel signs must remain attached to their base consonants, often resulting in the insertion of DOTTED CIRCLE or placeholder characters at line breaks.

This behavior conflicts with traditional Lampung line-breaking conventions, where no placeholder or DOTTED CIRCLE should appear at line breaks.

This issue requires careful consideration, potentially necessitating either custom shaping logic or targeted adjustments to existing shaping-engine behavior, to ensure accurate representation of Lampung orthography across digital implementations.

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/³³ and specific consonant signs (e.g., CONSONANT SIGN Y, CONSONANT SIGN N, and CONSONANT SIGN W).³⁴ These differences are not superficial but reflect fully separate orthographic systems.

Historical and typographic sources (Marsden, Westenank, 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.

The so-called modern consensus forms (e.g., 1985 *Musyawarah*) represent only a narrow subset of the script’s historical diversity. 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 existing Rejang block was developed primarily from a single secondary source and includes several glyph assignments lacking historical support.³⁵ 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. Because of Unicode’s stability policy, such errors cannot be retroactively corrected; reusing the Rejang block for Lampung would therefore perpetuate these problems indefinitely.

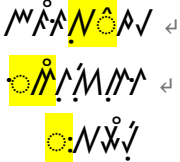
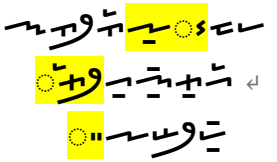

From a structural perspective, reusing Rejang codepoints for Lampung is not viable. The Lampung script requires sign reordering in closed syllables, as well as vertical stacking of non-spacing marks and distinct line-breaking behavior—features not accommodated by the Indic model currently applied to Rejang. Even with customized font implementations, attempts to adapt Rejang characters for Lampung produce inconsistent rendering, particularly on platforms lacking advanced OpenType feature support.

In most everyday environments—such as social media platforms, operating systems, and mobile applications—users cannot select custom fonts. Developers typically rely on Google Noto fonts, which assign only a single representative form per Unicode block. Consequently, text encoded under the Rejang block would display Rejang glyph shapes, making it difficult or impossible for contemporary Lampung readers to recognize the text.³⁶

Additional incompatibilities arise in character combination constraints. For example, REJANG VOWEL SIGN AI cannot combine with other vowels, whereas Lampung orthography regularly permits vowel sequences such as ᮀᮁ [uy] or ᮀᮂ [əy]. These sequences are phonologically valid and orthographically common in Lampung but cannot be represented within the Rejang model. Because shaping models cannot be modified once a

³³ Miller (2011, p. 24).
³⁴ Beele & Tuuk (1868, pp. 139-141).
³⁵ See Everson (2006, pp. 3-4) and Syarifuddin (2021, pp. 4-8)
³⁶ [Field observations](#) by Ariq Syauqi.

script is encoded, such mismatches are irreversible. Further incompatibility concerns Lampung’s line-breaking behavior, as discussed in the previous subsection. Examples of these incompatibilities are illustrated in the comparative table below (highlighted sections).

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 vowel combinations, others (e.g., Firefox, Microsoft Word 365, or CoreText on iOS) fail or produce broken rendering. Such inconsistency confirms that adapting Rejang codepoints for Lampung cannot guarantee reliable cross-platform rendering.

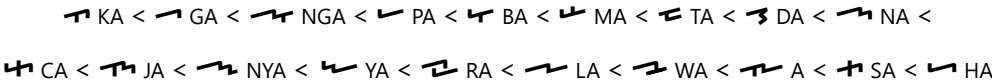
Shaping Engine (Platform)	Suppresses the DOTTED CIRCLE?	Allows REJANG VOWEL SIGN AI to combine?
HarfBuzz (Brave Browser)	Yes	Yes
HarfBuzz (Mozilla Firefox)	No	No
HarfBuzz (LibreOffice Writer)	Yes	No
HarfBuzz (Android 15)	Yes	Yes
USE (Office 365 Word)	No	No
USE (Notepad)	Partial (broken)	Partial (broken)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

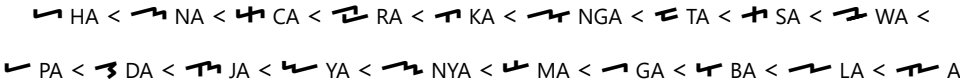
Taken together, the genealogical, orthographic, structural, and rendering incompatibilities demonstrate that Lampung cannot be encoded as a subset of Rejang. Treating Lampung merely as a stylistic variant of Rejang would violate Unicode’s encoding stability policy and obscure more than four centuries of documented local scribal tradition. Therefore, establishing a dedicated Lampung block is essential to ensure accurate representation, stable rendering, and full adherence to Unicode’s principles of script identity and encoding stability. This approach upholds Unicode’s long-standing commitment to preserving distinct script identities and preventing inappropriate cross-model conflation.

6. Collation

Early scholarship once assumed that the Lampung script lacked a native collation system, since no traditional abecedaria were known. References by Marsden, Westenenk, 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).³⁷


- b. Hanacaraka-style order (Javanese-like).³⁸



³⁷ See Figure 18.
³⁸ 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:

𐌰 A < 𐌱 KA < 𐌲 GA < 𐌳 NGA < 𐌴 CA < 𐌵 JA < 𐌶 NYA < 𐌷 TA < 𐌸 DA < 𐌹 NA <
 𐌺 PA < 𐌻 BA < 𐌽 MA < 𐌾 YA < 𐌿 RA < 𐍀 LA < 𐍁 WA < 𐍂 SA < 𐍃 HA <
 𐍅 -I < 𐍆 -U < (𐍇/𐍈 É < 𐍉 O) < 𐍊 -E < 𐍋 -NG < 𐍌 -N < 𐍍 -Y < 𐍎 -R < 𐍏 -W < 𐍐 -H

7. References

- Anderbeck, K. R. (2007). An initial reconstruction of Proto-Lampungic: phonology and basic vocabulary. *Studies in Philippine Languages and Cultures. SIL International*, 16, 41–165. Retrieved from <https://www.sil.org/resources/archives/25900>
- Balogh, D., & Griffiths, A. (2020). *DHARMA Transliteration Guide*. Retrieved from <https://hal.science/halshs-02272407v3>
- Beele, L. A., & Tuuk, H. N. (1868). *Les manuscrits Lampongs: en possession de M. le baron Sloet van de Beele*. T. Hooiberg & fils. Retrieved from <https://play.google.com/books/reader?id=5zhNAAAAcAAJ&pg=GBS.PP1&hl=id>
- Everson, M. (2006, April 24). *Proposal for encoding the Rejang script in the BMP of the UCS*. Retrieved from UTC Document Register for 2006: <https://www.unicode.org/L2/L2006/06139-n3096-rejang.pdf>
- Faulmann, K. (1880). *Illustrierte [sic] Geschichte der Schrift*. Vienna/Pest/Leipzig: Hartleben's Verlag.
- Gallop, A. T. (2015, April). *Malay manuscripts from south Sumatra*. Retrieved from Asian and African studies blog: <https://blogs.bl.uk/asian-and-african/2015/04/malay-manuscripts-from-south-sumatra.html>
- Gallop, A. T. (2019). *Malay Seals from the Islamic World of Southeast Asia*. Singapore: NUS Press.
- Holle, K. (1882). *Tabel van Oud- en Nieuw-Indische Alfabetten. Bijdrage tot de palaeographie van Nederlandsch-Indië*. The Hague: M. Nijhoff. Retrieved from <https://quod.lib.umich.edu/p/philamer/APU0956.0001.001>
- Kozok, U. (2009). *Surat Batak*. Jakarta: Kepustakaan Populer Gramedia.
- Marsden, W. (1784). *The History of Sumatra: Containing an Account of the Government, Laws, Customs and Manners of the Native Inhabitants, with a Description of the Natural Productions, and a Relation of the Ancient Political State of that Island*. London: William Marsden. Retrieved from <https://archive.org/details/thehistoryofsumatra/page/n15/mode/1up>
- Matanggui, J. H. (1985). *Kamus Lampung - Indonesia*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa. Retrieved from <https://repositori.kemdikbud.go.id/2930/1/Kamus%20Lampung-Indonesia%20-%20323h.pdf>
- Miller, C. (2011, March 14). *Indonesian and Philippine Scripts and Extensions*. Retrieved from Unicode Technical Note #35: <http://www.unicode.org/notes/tn35/>
- Noeh, M. (1971). *Pelajaran Membaca dan Menulis Huruf Lampung*. Bandar Lampung.
- Novrizaldi. (2022, September 28). *Pemerintah Segera Daftarkan SNI Aksara Pegon, Kawi dan Lampung*. Retrieved from The Indonesian Coordinating Ministry for Human Development and Culture: <https://www.kemenkopmk.go.id/pemerintah-segera-daftarkan-sni-aksara-pegon-kawi-dan-lampung>
- Pandey, A. (2022). *Revised proposal to encode the Lampung script in Unicode*. Proposal. Retrieved from <https://www.unicode.org/L2/L2022/22044-lampung.pdf>
- Panitia Almanak Nasional Sumatera. (1969). *Almanak Sumatera*. Medan: Komando Antar Daerah Sumatera. Retrieved from https://books.google.co.id/books/about/Almanak_Sumatera.html?id=dE8CAAAAMAAJ&redir_esc=y
- PERATURAN GUBERNUR No. 39 Tahun 2014 Tentang Mata Pelajaran Bahasa Dan Aksara Sebagai Muatan Lokal Wajib Pada Jenjang Satuan Pendidikan Dasar Dan Menengah. (2020, February 25). Retrieved from Jaringan Dokumentasi dan Informasi Hukum | Kantor Biro Hukum Provinsi

Lampung: <https://jdih.lampungprov.go.id/product-hukum/provinsi/4277/mata-pelajaran-bahasa-dan-aksara--sebagai-muatan-lokal-wajib-pada-jenjang-satuan-pendidikan-dasar-dan-menengah>

Pudjiastuti, T. (1996). *Aksara dan Naskah Kuno Lampung Dalam Pandangan Masyarakat Lampung Kini*. Jakarta: Departemen Pendidikan dan Kebudayaan.

Pudjiastuti, T., H.M, J., AM, S., Dwijonagoro, S., Ariyani, F., Idris, A. R., . . . Agusti. (2023). *Meneroka Bahasa, Aksara, dan Sastra Lampung*. (A. R. Idris, & F. Ariyani, Eds.) Yogyakarta: Deepublish.

Syarifuddin, M. M. (2021). *Towards an Encoding for Surat Ulu*. Retrieved from <https://www.unicode.org/L2/L2021/21116-surat-ulu.pdf>

Udin, N., Sudrajat, R., Akhyar, W., Rejono, I., & Sanusi, E. (1992). *Tata Bahasa Bahasa Lampung Dialek Pesisir*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan.

Yani, Z. (2021). *Katalog Naskah Lampung*. (M. Holil, & A. R. Idris, Eds.) Jakarta: Litbangdiklat Press.
































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	Letterproef van Oosterse schriften	1907
G	Paper	Suherman's Library	Announcement Letter	1913
H	Paper	Wereld Museum	RV-769-33	1890
I	Bark	National Library of Indonesia	93 E 105	-
J	Bronze	-	Bandardewa manuscript	1818
K	Paper	Weltmuseum Wien	Inv.Nr. 30760	1884
L	Paper	Weltmuseum Wien	Inv.Nr. 20050	1888
M	Bark	National Library of Indonesia	93 E 104	-
N	Bark	National Library of Indonesia	93 E 108	-
O	Paper	National Library of Indonesia	93 E 31	-
P	Bark	National Library of Indonesia	93 E 95	-
Q	Bark	National Library of Indonesia	93 E 97	-
R	Bark	National Library of Indonesia	93 E 98	-
S	Bark	National Library of Indonesia	93 E 99	-
T	Bark	National Library of Indonesia	98 E 32	-
U	Paper	National Library of Indonesia	98 E 43	-
V	Bark	British Library	EAP1454/2/8	1887
W	Various	Katalog Naskah Lampung	Yani (2021)	-
X	Paper	DREAMSEA Repository	DS 0122 00002	1908

8. Acknowledgements

[illegible]




































1E700

	1E70	1E71	1E72	1E73
0	 1E700	 1E710		
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			

Lampung



















































































































1E71E

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 NG
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
Virama		
1E71C		LAMPUNG VIRAMA <ul style="list-style-type: none">doesn't produce conjunctalways rendered visibly
Punctuations		
1E71D		LAMPUNG PUNCTUATION SUN
1E71E		LAMPUNG PUNCTUATION MOON
1E71F		<reserved>
Dependent vowel signs		
1E720		<reserved>
1E721		<reserved>
1E722		<reserved>

9. Glyph Attestations


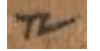

















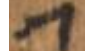








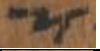
































































COMPARISON of LAMPUNG with KERINCI & REJANG Letters



















































































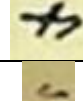




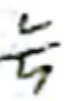









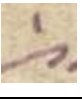


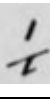

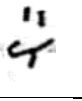










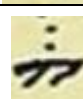
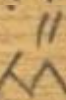
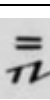











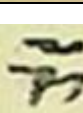

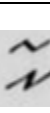
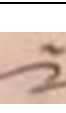





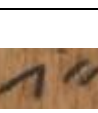


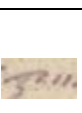
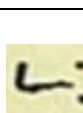
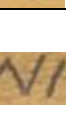
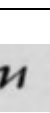


	Lampung		Kerinci	Rejang		Lampung		Kerinci	Rejang
A	 		 	 	PA	 		 	 
KA	 		 	 	BA	 		 	 
GA	 		 	 	MA	 		 	 
ŊA	 		 	 	YA	 		 	 
CA	 		 	 	RA	 		 	 
JA	 		 	 	LA	 		 	 
ŊA	 		 	 	WA	 		 	 
TA	 		 	 	SA	 		 	 
DA	 		 	 	HA	 		 	 
NA	 		 	 					

Signs

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


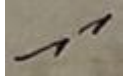








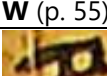












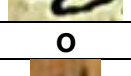
















COMPARISON of LAMPUNG GLYPH in SEVERAL WRITING MANUSCRIPTS

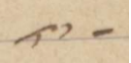
		A	B	C	D	E	F	G	H
A									
Ka									
Ga									
Ŋa									
									
Ca									
Ja									
									
Ŋa									
									
Ta									
Da									
Na									

Pa	┐								
Ba	└				 				
Ma	┐								
Ya	┐								
Ra	┐	 							
La	┐								
Wa	┐	 	 		 				 
Sa	┐		 						
Ha	┐		 						
-i	○				 				
-u	○								
-e	○								
-ñ	○								
-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								
		K						
-r								
		L						
-h								
		K	J					
ø								
		N	Text	L	Q	o	W (p. 82)	J
								
		N	M	M	W (p. 55)	P	J	
	O							
		N	P	P	J			
	-							
		X	G		DS 0122 00001			

SCHRIFTEN AUF CELÉBES UND SUMATRA.

Mañkāsar	Bugi		Battak		Redžaň	Lampuň	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
᳕	᳕	᳕	᳕ ᳕ ᳕	᳕	᳕ ᳕	᳕ ᳕	wa
᳖	᳖	᳖	᳖ ᳖ ᳖	᳖	᳖ ᳖ ᳖	᳖ ᳖	sa
᳗	᳗	᳗	᳗ ᳗ ᳗	᳗	᳗ ᳗ ᳗	᳗ ᳗	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*, *ē*, *a* ist den Konsonanten inhärent, *e* steht am Anfang der Konsonanten (*bere*), *ē* am Ende oder über Vokalen (*pā*, *pī*), *u* wird auch verbunden, z. B. *bupusutu*.

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

E. NEDERLANDSCH INDII												
Volgorde der Letters	114	115	116	117	118	119	120	121	122	123	124	
	Lampongs											
	Alphabetten, uit les. M ^o Lampongs v. Sloet van den Beek, door Neubronner van der Tuuk.											
	modern	A ¹	A ²	A ³	A ⁴	A ⁵	A ⁶	C	D	E	G	
K												
K _H												
G												
G _H												
NG												
-NG												
T _J												
T _{JH}												
D _J												
D _{JH}												
N _J												
Ṫ												
Ṫ _H												
Ḋ												
Ḋ _H												
Ṅ												
T												
T _H												
D												

E. [SUMATRA]												
Volgorde der Letters	114	115	116	117	118	119	120	121	122	123	124	
	Lampongs											
	Alphabetten, uit les. M ^o Lampongs v. Sloet van den Beek, door Neubronner van der Tuuk.											
	modern	A ¹	A ²	A ³	A ⁴	A ⁵	A ⁶	C	D	E	G	
D _H												
N												
P												
P _H												
B												
B _H												
M												
I _J												
-J												
R												
-R												
-R-												
L												
V												
Ç												
S _J												
S _H												
H												
-H												

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

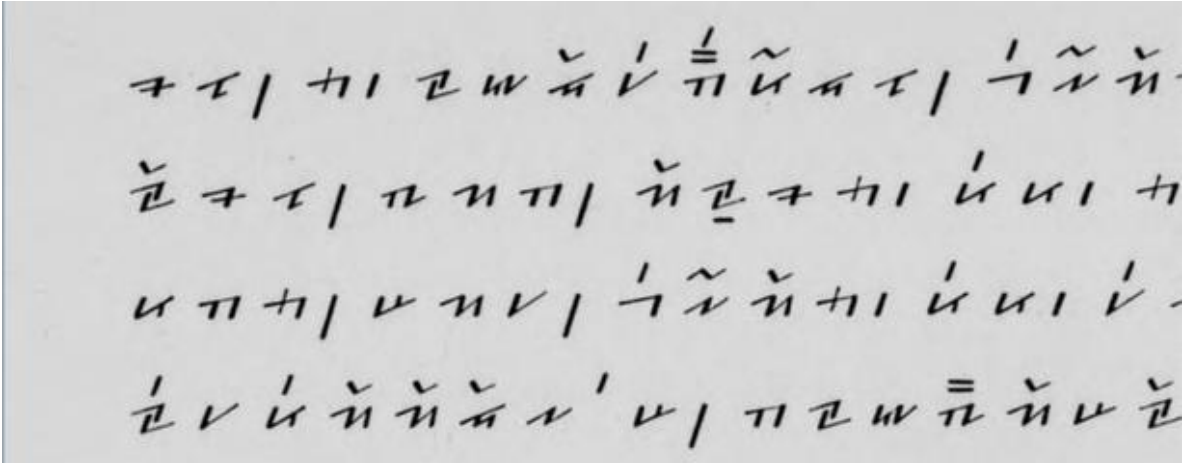


Figure 6. Illustration from Haarlem type foundry Joh. Enschedé & Zonen (1907). This Lampung typeface will later be used in official documents, such as letters of appointment of village heads (Figure 25).

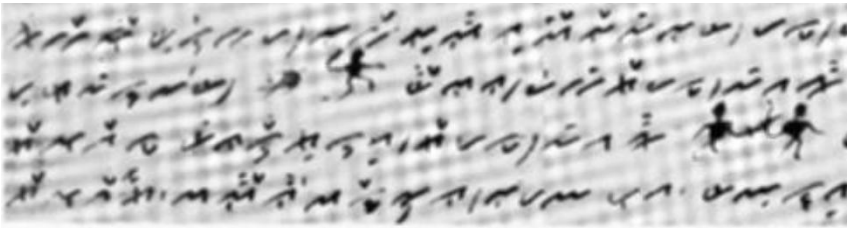


Figure 7. Lampung writing on paper, with court scenes.

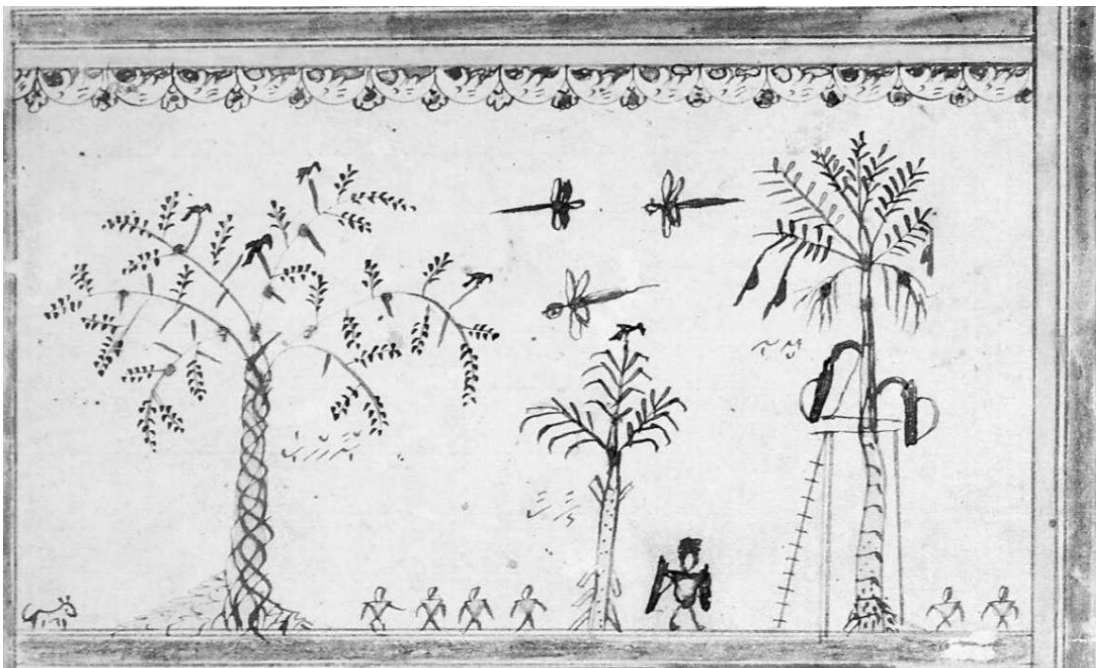


Figure 8. [An illustration](#) with object descriptions in Lampung script from the Tale of Si Dayang Rindu.



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.

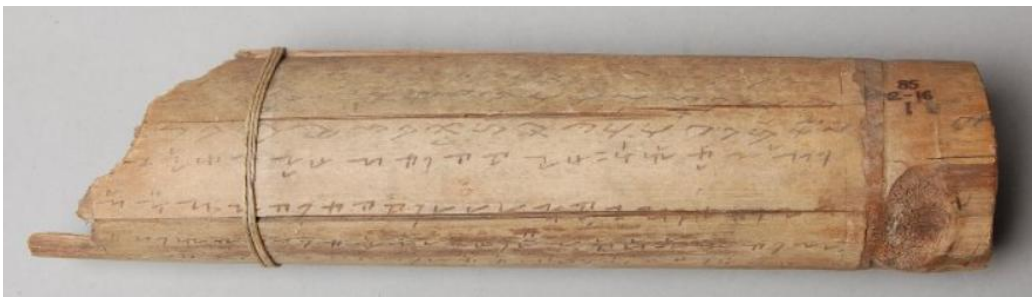


Figure 10. [Bamboo manuscript](#), found in Way Handak, 1884.

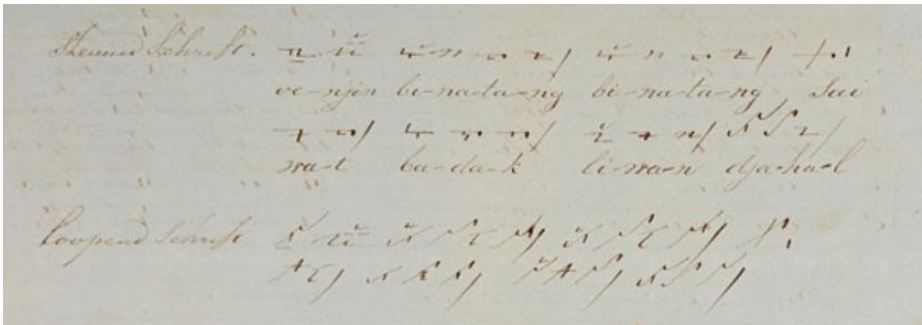


Figure 11. [Lampung text](#) in angular and round style.

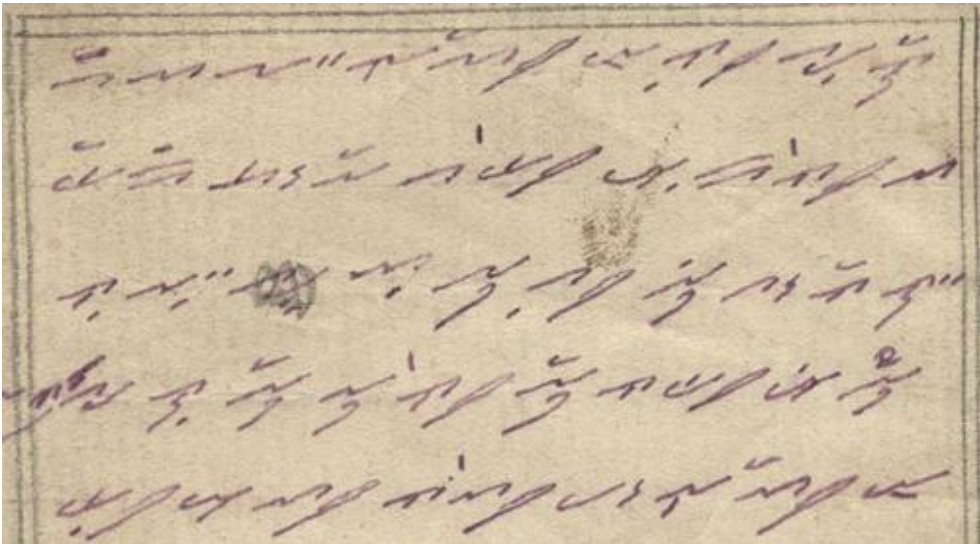


Figure 12. Cursive Lampung sheet from 98 E 49.2.



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

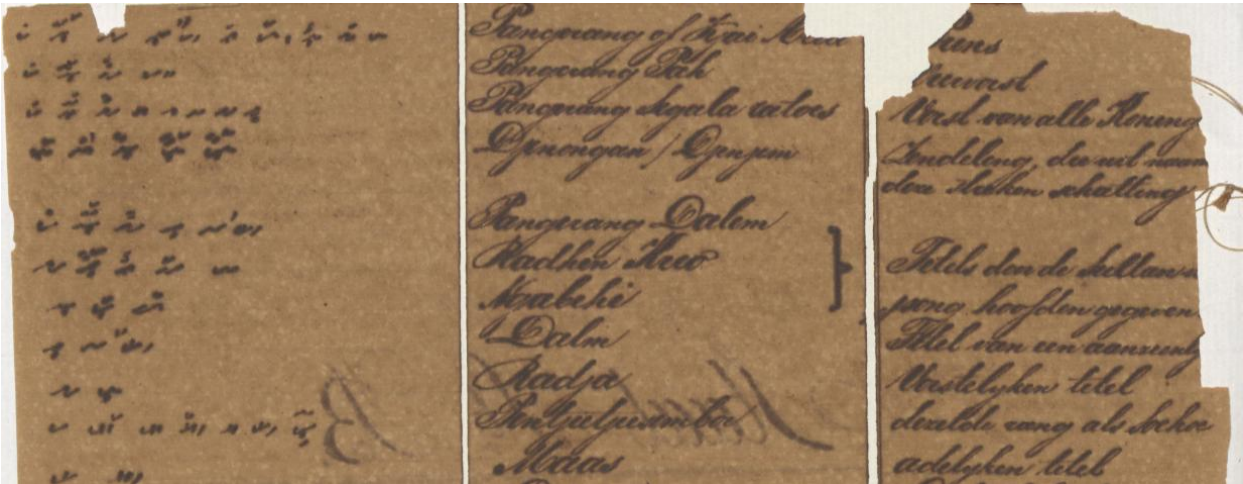


Figure 14. [Glossary](#) of titles and ranks of local nobility in Lampung and Latin script.

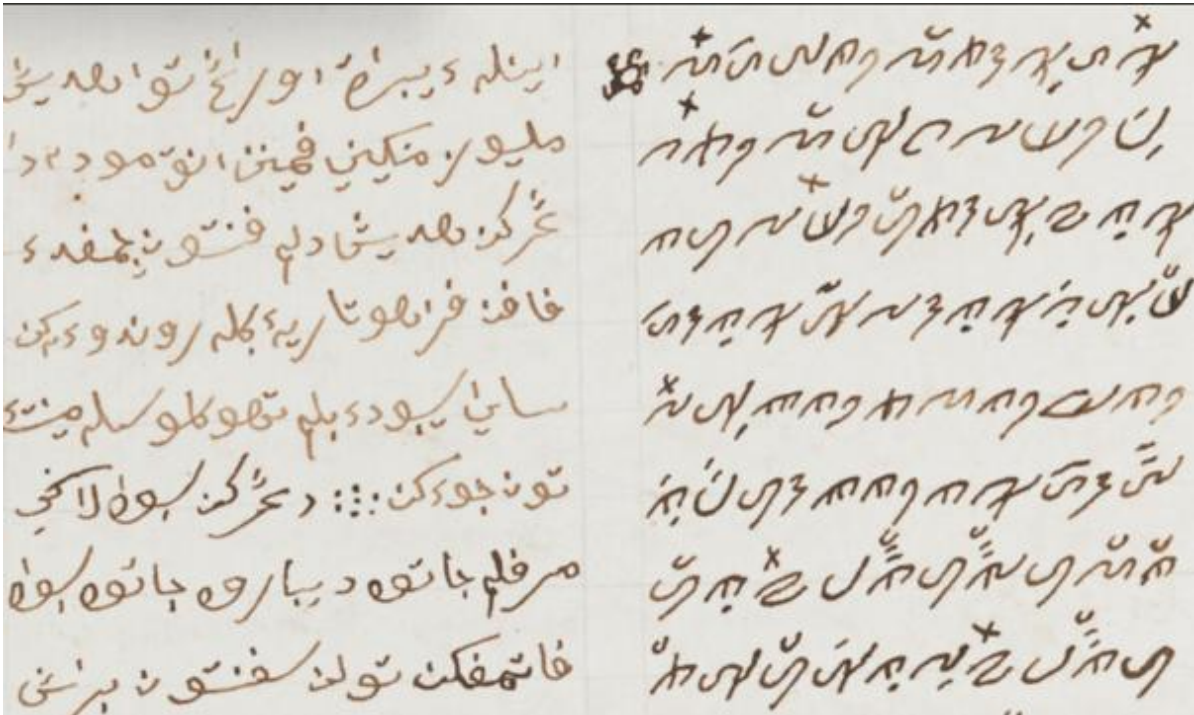


Figure 15. Detail of a paper manuscript documented by British Library (MSS Malay A 4). The PUNCTUATION SUN can be seen at the beginning of the text.

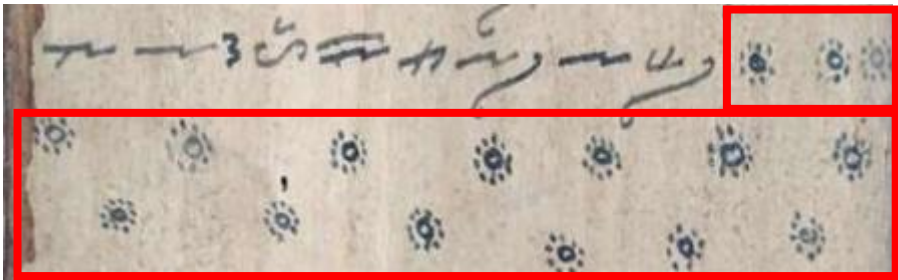


Figure 16. Sequence of PUNCTUATION SUN as space and decor filler (Yani, 2021, p. 82).

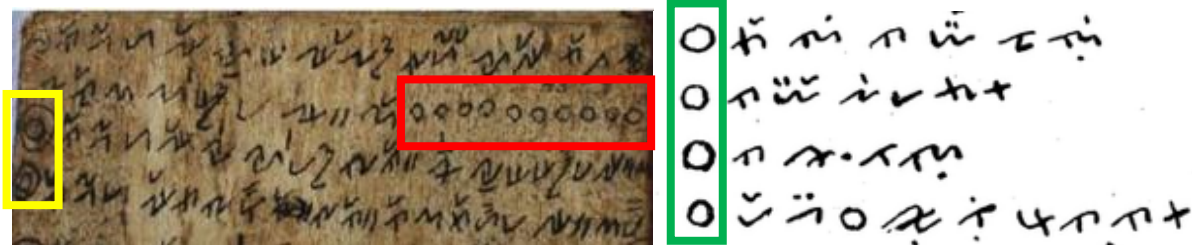


Figure 17. Sequence of PUNCTUATION MOON as space filler (Yani, 2021, p. 52) (red box) and point bullet (Beele & Tuuk, 1868, p. 48) (green box). Sequence of PUNCTUATION SUN as point bullet (yellow box) also occurred.

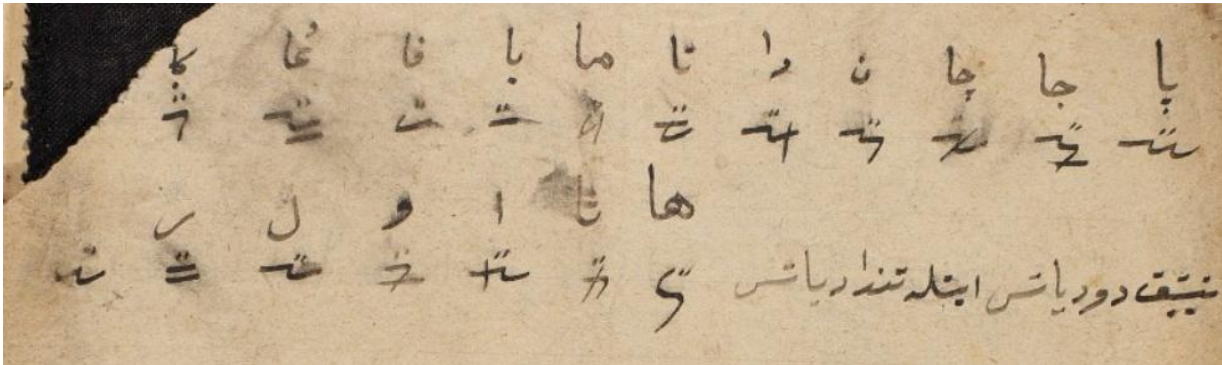
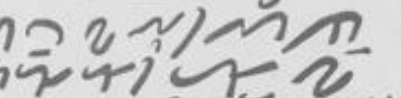


Figure 18. Central Malay Arabic script and [its transliteration](#) found at Ogan. The word [ga] for example is written as گا and كا respectively.

Image	Lampung	Transcription ³⁹
	marrum kidan malinät	
	@ duway taray tika-	
	tuktuk di batu k-	
	umban makkun tipakayan-	
	nə añənku diku @ dən-	
	ik-dən̄ik labun say na-	
	mbi dibi majawəh ka-	
	dar kulik mak sumanni	
	ki hati @ cənək-cən-	
	ək di juyuku liyann̄i	
	rambutan kuliyak	
	kındə niku cəncəm pulaw	
	daratan @ kapələm	
	rədak munih katani	
	duramu ñak pədəm min	

Figure 19. Transcription of text from [MSS Malay A 4](#) by Muhammad Rasyid Taufiqul Hafidz.



Handwritten text in the Lampung script (Surat Lampung) on a piece of paper with a faint grid pattern. The text is written in black ink and appears to be a letter or a document. The script is a form of the Lampung language, which is part of the Austronesian family. The text is arranged in several lines, with some characters being more complex than others. The overall appearance is that of a traditional handwritten document.

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."

³⁹ The author uses the loose transliteration ("transcription") method as described in a document from the DHARMA transliteration guide (Baloqoh & Griffiths, 2020).

				
				
nagara ratu suhkay	batin tiyah marga (inner) kapala marga nagara tulang bawang suhkay (outer)	nangari ujun karan	nagara bumi	gunuh sugih

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

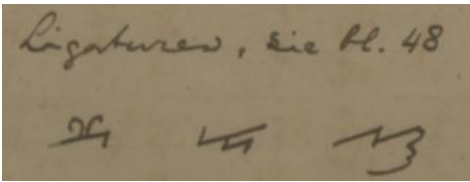





Figure 22. Ligatures attested in [101 NBR 125A](#). These forms appear to represent the sequences  (gi),  (da), and  (lay).⁴⁰

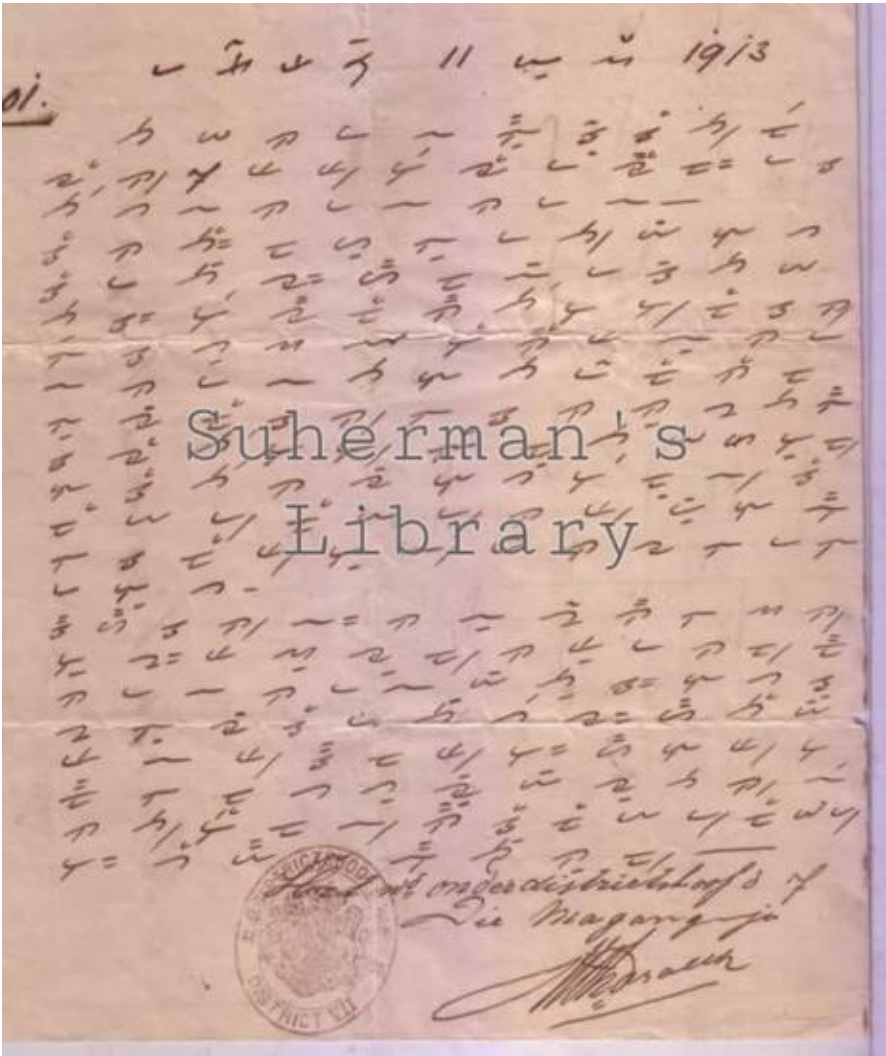


Figure 23. [An announcement](#) made by the head of the Pasar Madang under-district in Malay and the Lampung script (11 June 1913).

⁴⁰ 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).

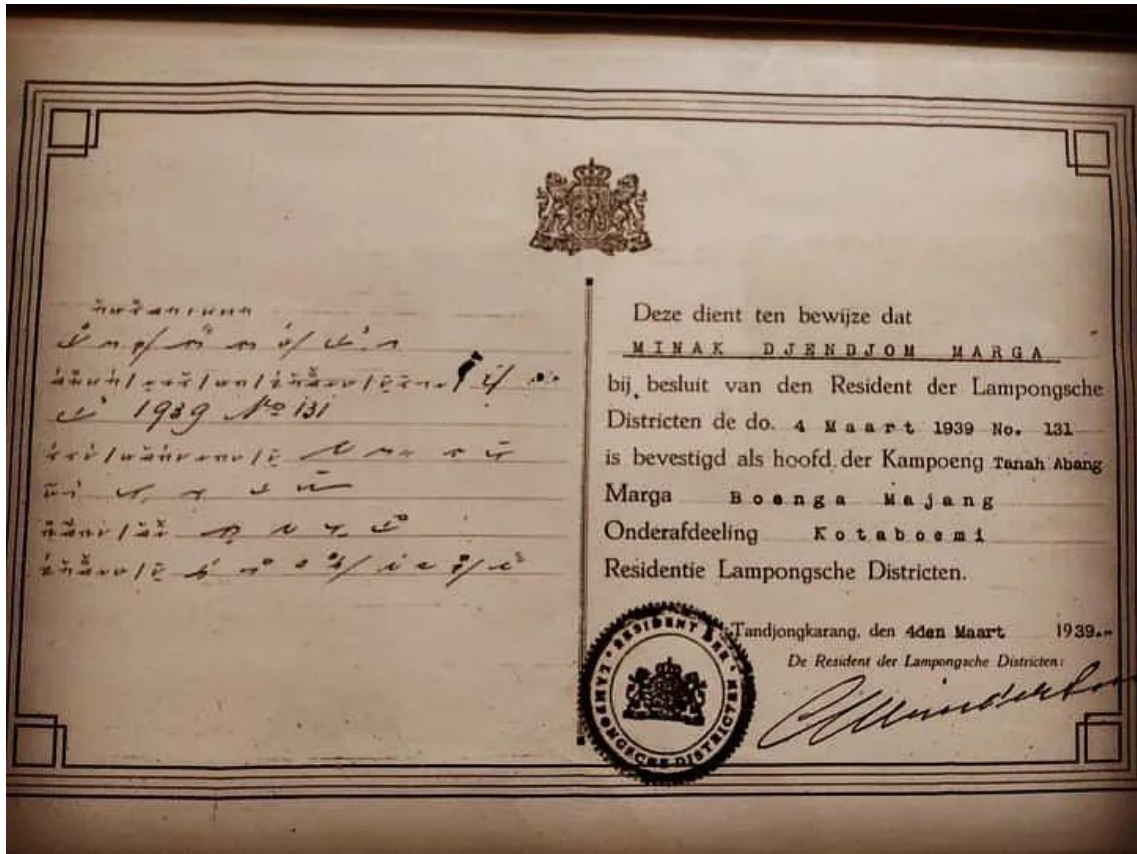


Figure 25. [Decree of the appointment](#) of the village head, March 4th, 1939.



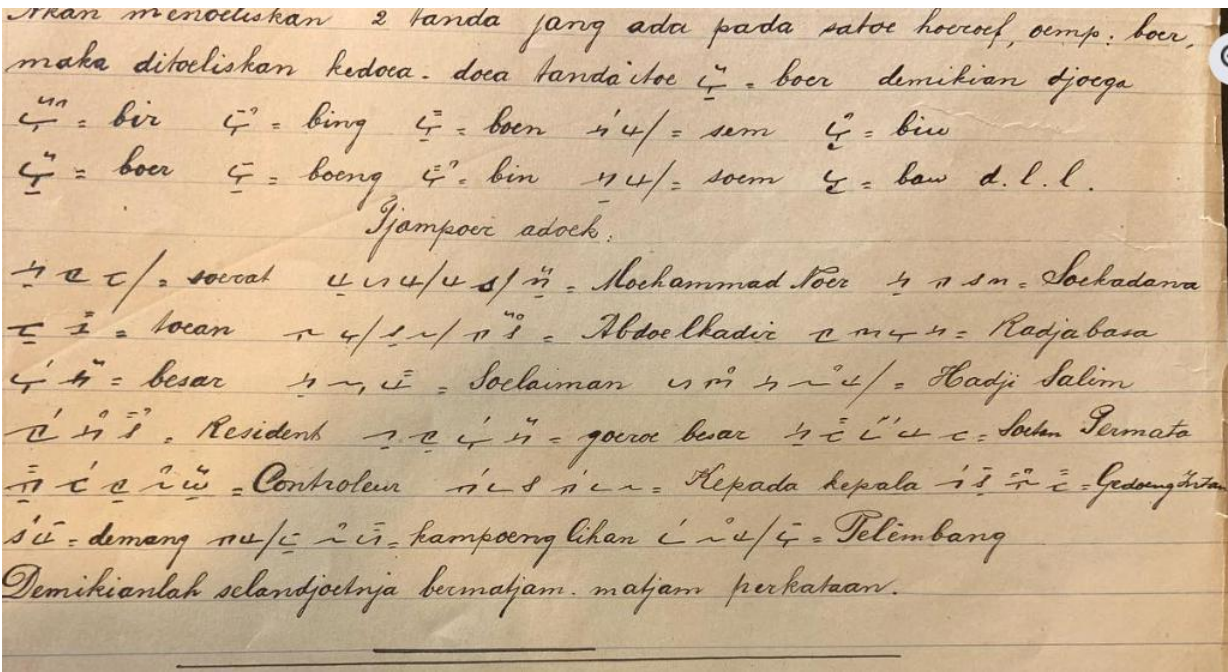


Figure 26. Soerat Lampoeng, a guide to writing Lampung script, was written in Malay by a Sukadana assistant teacher in the 1920s. This is now housed in the Leiden University library and has been [documented](#) by Arman A. Z.

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

Shet Lampsonguk

ka	ʔ				
ga	ʔ				
nga	ʔ	ʔ			
pa	ʔ				
ba	ʔ				
ma	ʔ				
ta	ʔ	ʔ	ʔ		
da	ʔ	ʔ			
na	ʔ		ʔ		
tʔa	ʔ	ʔ	ʔ		
dʔa	ʔ	ʔ	ʔ		
nʔa	ʔ				
ja	ʔ				
a	ʔ				
la	ʔ				
ra	ʔ	ʔ	ʔ		
sa	ʔ	ʔ	ʔ		
wa	ʔ	ʔ	ʔ		
ha	ʔ	ʔ	ʔ		

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

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).

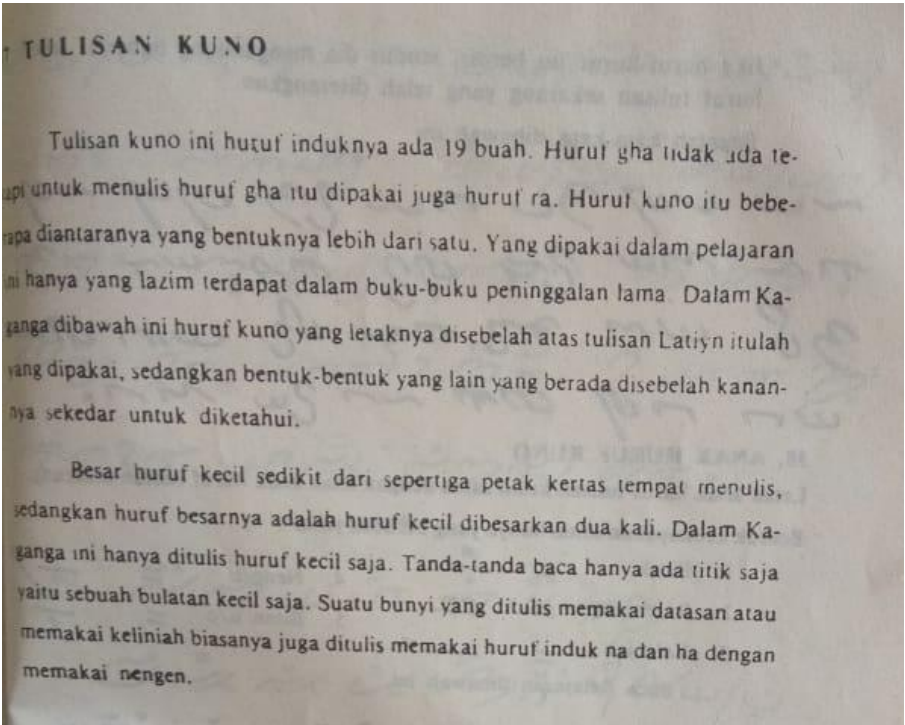


Figure 29. A closeup of Moehamad Noeh's workbook (1971).



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).











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

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







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

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

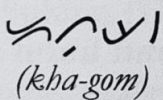
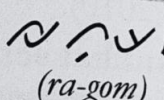
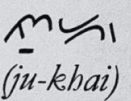
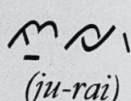
Contoh Kata	Lama	Baru
Ragom [Ra-gom]	 (kha-gom)	 (ra-gom)
Jurai [Ju-rai]	 (ju-khai)	 (ju-rai)

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

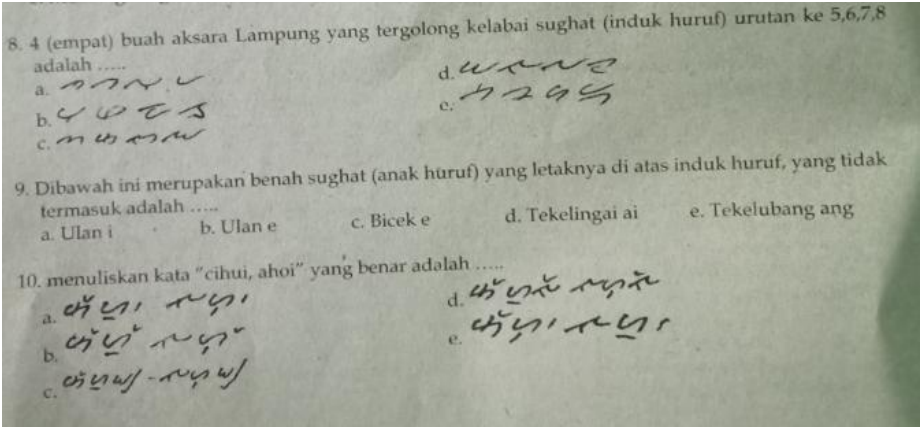


Figure 35. Lampung script [test sheet](#).

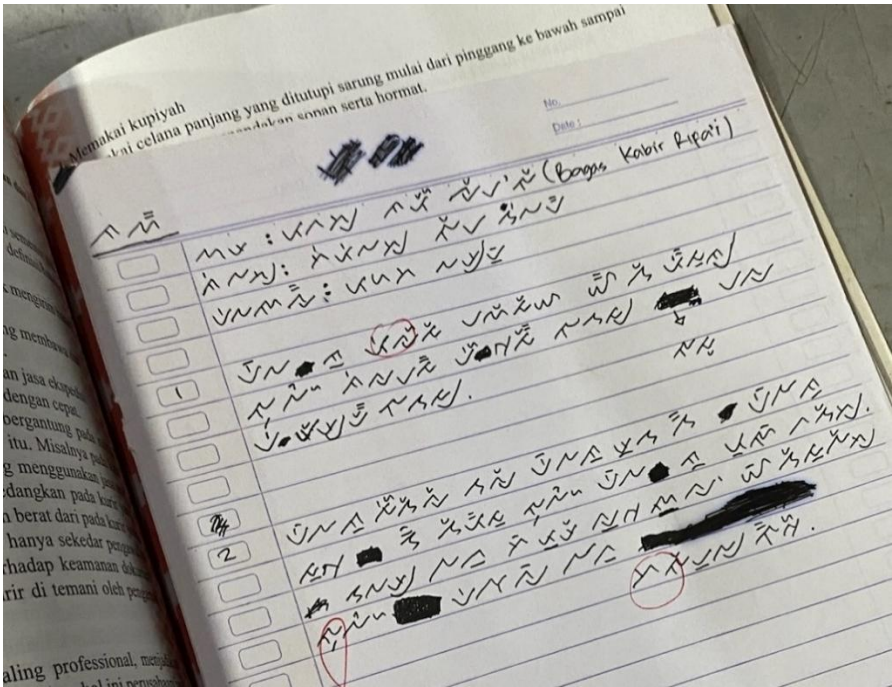


Figure 36. Lampung script homework.⁴¹



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

⁴¹ Ariq Syauqi'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 ꦲꦁꦒꦸꦩꦲꦶꦏꦩꦫꦠꦸꦁꦒ Hanggum Hikam Ram Tunga.



Figure 41. A welcome gate to the Lampung City inscribed in Latin and Lampung script.⁴²



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

⁴² Ariq Syauqi's documentation



Figure 43. Street signs inscribed in Lampung script.⁴³



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

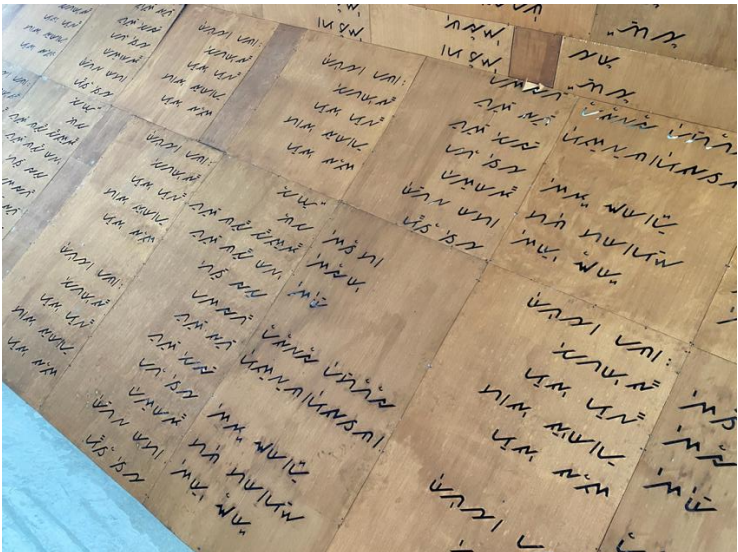


Figure 45. Closeup of the roof of Nuwa Səsət, a traditional meeting center at West Tulang Bawang.⁴⁵



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 𑍑𑍕 [raja].

⁴³ Ariq Syauqi's documentation

⁴⁴ Ariq Syauqi's documentation

⁴⁵ Ariq Syauqi's documentation



Figure 47. Tugu Garuda at Menggala, Tulang Bawang Regency with two sentences in Lampung script: ???????? (Marga Təgaməan) and ???????? (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	Q	W	E	R	T	Y	U	I	O	P		Enter
Shift	A	S	D	F	G	H	J	K	L	;	'	Shift
Ctrl	Alt	Space							Alt	Ctrl		

Figure 48. Lampung Script Keyboard prototype and layout.

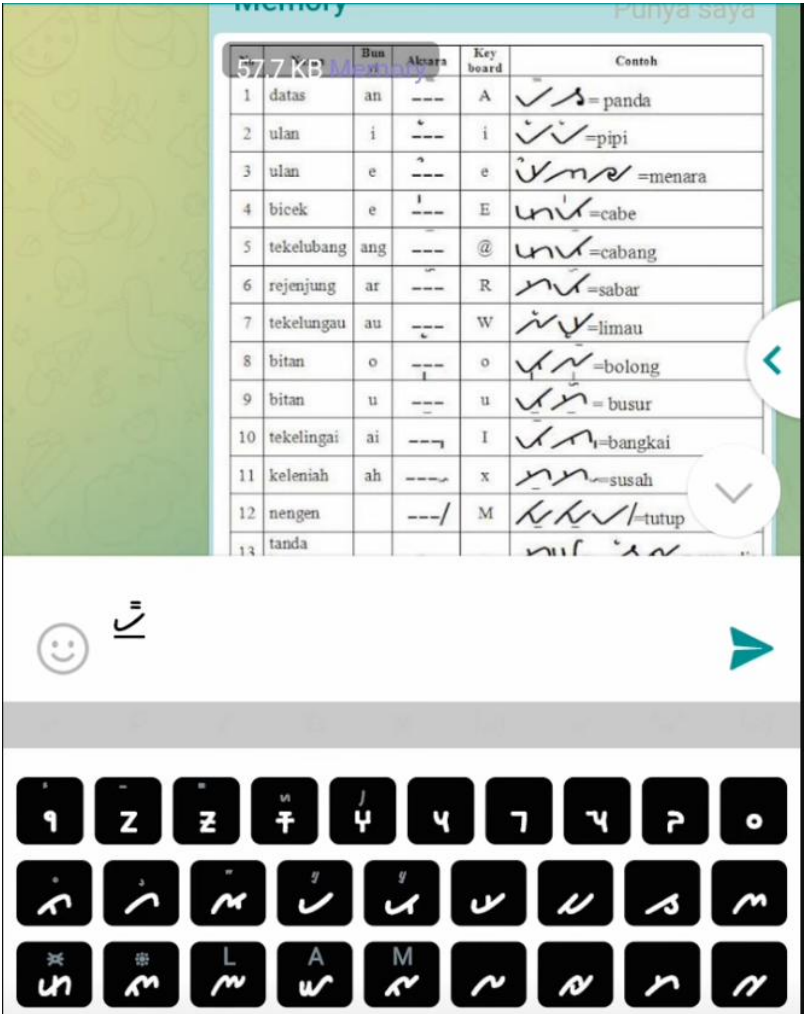


Figure 49. Lampung Script Keyboard Mockup for Android (ANSI Layout)⁴⁶



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.

⁴⁶ <https://www.youtube.com/shorts/z0A0eVaQIT0>



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

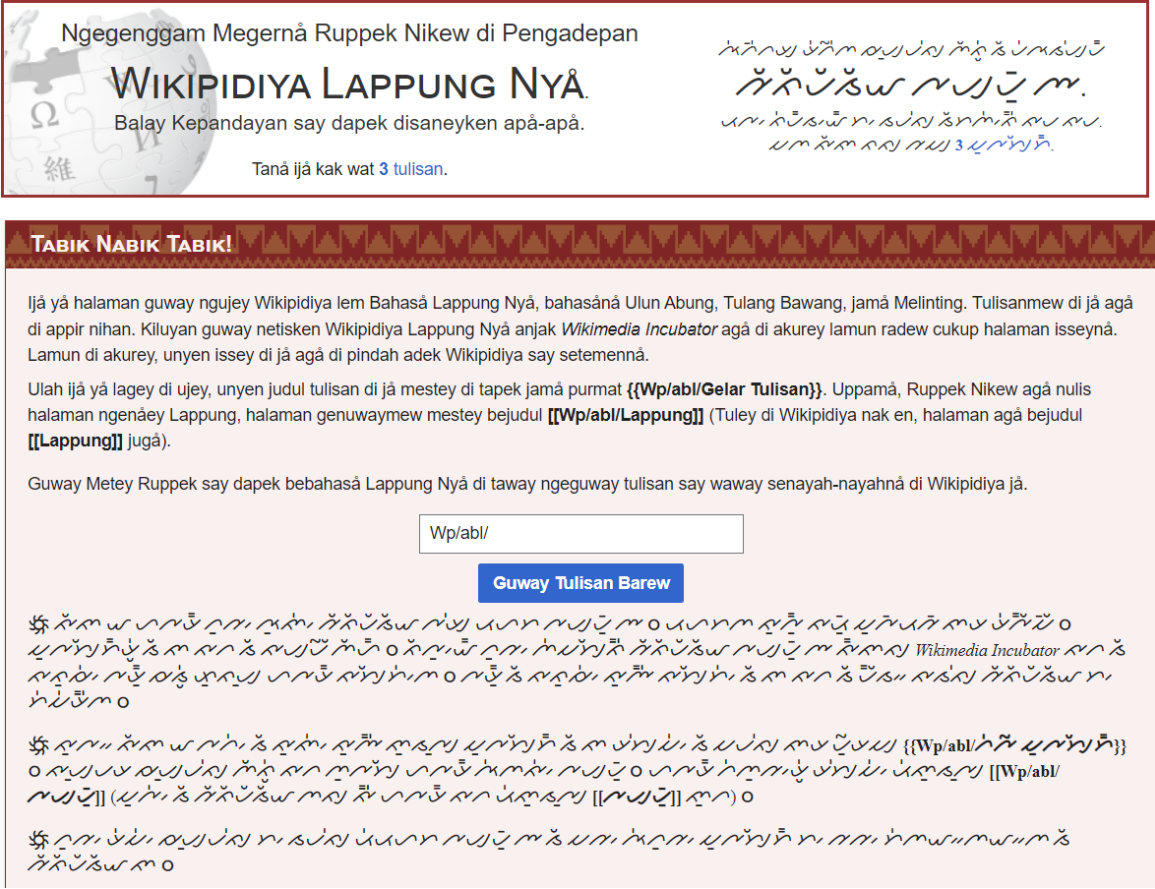


Figure 52. Lampung Nyp edition of Wikipedia in Wikimedia Incubator.



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. Letter of Support



Icon Business Park Unit L1-L2 BSD City
Sampora, Kec. Cisauk
Tangerang, Banten 15345



Date: October 10, 2025

To: Unicode Technical Committee
c/o Script Encoding Initiative
University of California, Berkeley

Subject: Letter of Support for the Unicode Encoding Proposal for the Lampung Script

Dear Members of the Unicode Technical Committee,

As the Indonesia Internet Domain Name Registry (Pengelola Nama Domain Internet Indonesia – PANDI) and a member of the Unicode Consortium, we are writing to express our support for the proposal to encode the Lampung script, submitted by Febri Muhammad Nasrullah (Universitas Gadjah Mada, Script Encoding Initiative – UC Berkeley).

The Lampung script is an important part of Indonesia’s cultural heritage and plays a vital role in the identity of the Lampung people. Its inclusion in the Unicode Standard will not only contribute to the preservation and revitalization of the script but will also enable its use in digital platforms, including education, research, and technological applications across global operating systems, software, and internet services.

As an organization committed to strengthening Indonesia’s digital identity, we have been actively engaged in initiatives that promote the inclusion of local scripts in the digital sphere. We view the encoding of the Lampung script as fully aligned with our mission to safeguard and promote Indonesia’s diverse linguistic and cultural traditions, while strengthening the use of local languages and scripts across both national and international digital ecosystems.

We therefore strongly endorse the adoption of this proposal into the Unicode Standard.

Sincerely,

John Sihar Simanjuntak
President
Pengelola Nama Domain Internet Indonesia (PANDI .id Registry)

(021) 30055777
helpdesk@pandi.id

www.pandi.id | www.domain.id

13. ISO Proposal Summary Form

ISO/IEC JTC 1/SC 2/WG 2 PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646⁴⁷ 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.
--

A. Administrative

1. Title:	Updated Proposal to Encode the Lampung Script (Second Revision)		
2. Requester's name:	Febri Muhammad Nasrullah		
3. Requester type (Member body/Liaison/Individual contribution):	Individual contribution		
4. Submission date:	2025-10-31		
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
3. Proposed category (select one from below - see section 2.2 of P&P document):			
A-Contemporary	B.1-Specialized (small collection)	X	B.2-Specialized (large collection)
C-Major extinct	D-Attested extinct		E-Minor extinct
F-Archaic Hieroglyphic or Ideographic			G-Obscure or questionable usage symbols
4. Is a repertoire including character names provided?			
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.

⁴⁷ 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?	Yes.
If YES explain	<u>L2/22-044</u>
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.)?	Yes
If YES, with whom?	<i>Aditya Bayu Perdana, Arman A. Z., Muhammad Rasyid Taufiqul Hafidz, Titik Pudjiastuti, etc.</i>
If YES, available relevant documents:	<i>This document</i>
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?	Yes
Reference:	<i>This document</i>
4. The context of use for the proposed characters (type of use; common or rare)	Common
Reference:	<i>This document</i>
5. Are the proposed characters in current use by the user community?	Yes
If YES, where? Reference:	<i>Lampung, Indonesia</i>
6. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?	No
If YES, is a rationale provided?	
If YES, reference:	
7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?	Yes
8. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?	No
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
9. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?	No
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
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?	No
If YES, is a rationale for its inclusion provided?	
If YES, reference:	
11. Does the proposal include use of combining characters and/or use of composite sequences?	Yes
If YES, is a rationale for such use provided?	Yes
If YES, reference:	<i>This document</i>
Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?	Yes
If YES, reference:	<i>This document</i>
12. Does the proposal contain characters with any special properties such as control function or similar semantics?	No
If YES, describe in detail (include attachment if necessary)	
13. Does the proposal contain any Ideographic compatibility characters?	No
If YES, are the equivalent corresponding unified ideographic characters identified?	
If YES, reference:	