

Unicode request for basic symbols of the Romance dialectological atlases

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This proposal requests six basic letters and two diacritics used in dialectology atlases.

These belong to a family of phonetic alphabets used in nearly all French, Italian, and Spanish linguistic atlases¹ of the 20th century, and many of the 21st. These atlases form a vast dialect corpus that remains under-utilized by researchers due to a lack of accessibility. There are numerous initiatives to digitize these atlases,² but all encounter difficulties in rendering symbols missing from Unicode. SEW is undecided as to whether to encode modifier and combining letters in these systems, or to leave that to markup. What follows are the basic letters and diacritics; positional variants have been requested separately: See [L2/25-251 Unicode request for Romance dialectology symbols](#) and the expanded SEW issues #753 *Romance dialectology symbols*, #774 *Romance combining letters*, #773 *Modifier alpha and epsilon*, and #772 *Turned dotless i*.

Thanks to Nicolas Datua, who did the travel, research and data-collection for this proposal. We both thank Giacomo Ferrieri and Graziano Tisato for their feedback, Matteo Rivoira for elucidating details of the Pellis-Genre alphabet, and Giorgio Nagy for placing at our disposal the data that he had used in his dialectometric study (Nagy 2024).

The phonetic alphabets that we cover are the following:

1. Rousselot-Gilliéron (RG) alphabet

The RG alphabet was developed in the late 19th century by Jean-Pierre Rousselot and Jules Gilliéron. The latter went on to use it in the *Atlas linguistique de le France* (ALF), the world's first linguistic atlas in cartographic form. This inspired virtually all French and Gallo-Romance dialectologists to adopt their alphabet, for instance Charles Bruneau for his *Enquête linguistique sur les patois d'Ardenne* (ELPA), Louis Gauchat *et al.* for their *Tableaux phonétiques des patois suisses romands* (TPh), and the CNRS (Centre national de la recherche scientifique) for a series of regional atlases: the ALAL, ALCe, ALJA, ALLy, ALN, ALO, ALPic, ALRé, and many others not cited here.

The most recently published of these atlases is the ALN, volume 5 of which appeared in 2019. The ALN is one of several atlases that had been only partly published when the CNRS abruptly halted its regional atlas program in the 1990s. Some of the abandoned material has since been published by others, but much still remains.³

¹A linguistic atlas typically contains a series of maps that show how speakers of local dialects responded to prompts such as *How do you say 'sky'?* Traditionally the responses were transcribed *in situ* by the interviewer, in the phonetic alphabet of the atlas.

²See the *Digitization projects* section of the bibliography.

³Brun-Trigaud 2016.

Characters

[continue preceding subheading]

̸ 1AF2 COMBINING INVERTED LAZY S ABOVE. Figure 1 ff.

◌̣ 1AF3 COMBINING COMMA ABOVE AND ACUTE. Figure 4.

[continue preceding subheading]

Ɔ 1DF8B LATIN SMALL LETTER REVERSED SCRIPT R. Figure 5 ff.

Letters with half stroke

ḃ 1DF8C LATIN SMALL LETTER B WITH LEFT HALF STROKE. Figure 8 ff.

ḋ 1DF8D LATIN SMALL LETTER D WITH LEFT HALF STROKE. Figure 10 ff.

ḡ 1DF8E LATIN SMALL LETTER G WITH LEFT HALF STROKE. Figure 12 ff.

ḥ 1DF8F LATIN SMALL LETTER L WITH LEFT HALF STROKE. Figure 14.

Phonetic letter

ḿ 1DF97 LATIN SMALL LETTER M WITH RETROFLEX HOOK. Figure 15 ff.

Properties

1AF2;COMBINING INVERTED LAZY S ABOVE;Mn;230;NSM;;;;;N;;;;;

1AF3;COMBINING COMMA ABOVE AND ACUTE;Mn;230;NSM;;;;;N;;;;;

1DF8B;LATIN SMALL LETTER REVERSED SCRIPT R;Ll;0;L;;;;;N;;;;;

1DF8C;LATIN SMALL LETTER B WITH LEFT HALF STROKE;Ll;0;L;;;;;N;;;;;

1DF8D;LATIN SMALL LETTER D WITH LEFT HALF STROKE;Ll;0;L;;;;;N;;;;;

1DF8E;LATIN SMALL LETTER G WITH LEFT HALF STROKE;Ll;0;L;;;;;N;;;;;

1DF8F;LATIN SMALL LETTER L WITH LEFT HALF STROKE;Ll;0;L;;;;;N;;;;;

1DF97;LATIN SMALL LETTER M WITH RETROFLEX HOOK;Ll;0;L;;;;;N;;;;;

Annotations

1AF2 COMBINING INVERTED LAZY S ABOVE

→ 1DD1 COMBINING UR ABOVE

→ 1AB2 COMBINING INFINITY

1AF3 COMBINING COMMA ABOVE AND ACUTE

• for Greek use U+0313, U+0301

→ 1FCE GREEK PSILI AND OXIA

DoNotEmit data

006D 0322; 1DF97; Precomposed_Form # LATIN SMALL LETTER M, COMBINING RETROFLEX HOOK BELOW; LATIN SMALL LETTER M WITH RETROFLEX HOOK

Charts

Combining Diacritical Marks Extended 1AB0 1ADF

	1AB	1AC	1AD	1AE	1AF
0	◌̂	◌̇	◌̈	◌̉	◌̊
1	◌̋	◌̌	◌̍	◌̎	◌̏
2	◌̐	◌̑	◌̒	◌̓	◌̔
3	◌̕	◌̖	◌̗	◌̘	◌̙
4	◌̚	◌̛	◌̜	◌̝	
5	◌̞	◌̟	◌̠	◌̡	
6	◌̢	◌̣	◌̤	◌̥	
7	◌̦	◌̧	◌̨	◌̩	
8	◌̪	◌̫	◌̬	◌̭	
9	◌̮	◌̯	◌̰	◌̱	
A	◌̲	◌̳	◌̴	◌̵	
B	◌̶	◌̷	◌̸	◌̹	
C	◌̺	◌̻	◌̼	◌̽	
D	◌̾	◌̿	◌̿	◌̿	
E	◌̿	◌̿	◌̿	◌̿	
F	◌̿	◌̿	◌̿	◌̿	

Latin Extended-G

1DF00

1DFFF

	1DF0	1DF1	1DF2	1DF3	1DF4	1DF5	1DF6	1DF7	1DF8	1DF9	1DFA	1DFB	1DFC	1DFD	1DFE	1DFF
0	ƒ	ɣ	ɔ̣	ɔ̧	Ȧ	ɶ	ω	ı	Ȧ	ɇ				ɥ	ɔ̣	ɫ
1	ρ	ɮ	ɔ̣	ɔ̧	Ȧ	Ɔ	ɣ	ı	Ȧ	ɇ				ɣ	ɔ̣	ɫ
2	ϑ	ɔ̣	ɮ	ɮ̣	ə	ɥ	ʃ	ɮ	ɥ	ɮ				ɮ	ɮ	ɮ
3	ɣ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
4	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
5	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
6	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
7	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
8	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
9	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
A	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
B	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
C	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
D	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
E	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ
F	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ	ɮ				ɮ	ɮ	ɮ

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Figures

ã, õ, ě, etc., voyelles à nasalisation complète.
 ă, ǫ, ẽ, etc., voyelles à nasalisation incomplète

Figure 1. ALJA 1: introduction, explaining the difference between <ö̃> and <õ̃>.

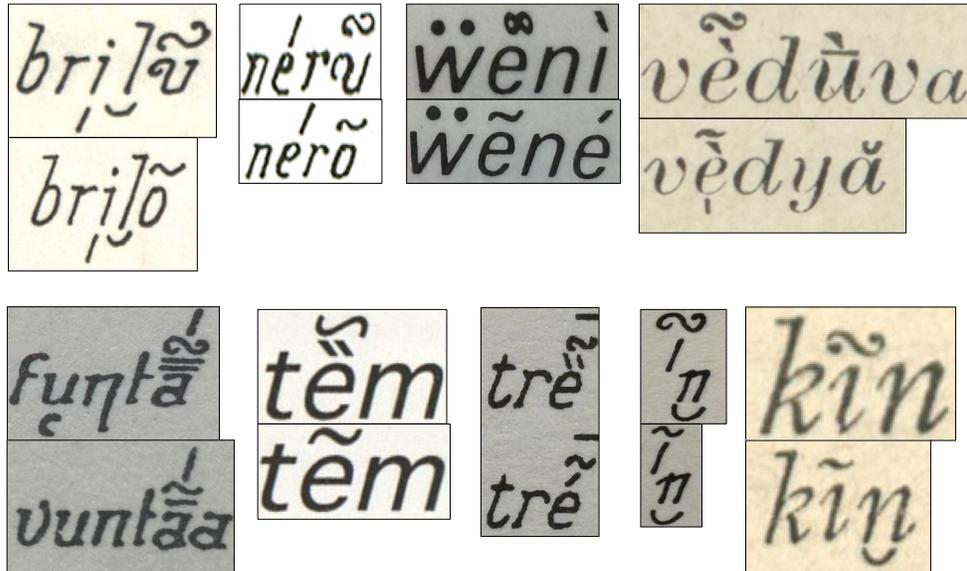


Figure 2. Combining ö̃ versus combining õ̃. ① ALJA map 73 points 82 and 71, ② ALLy map 56 points 56 and 48, ③ ALPic map 82 points 15 and 14 (closed allograph of ö̃), ④ TPh column 177 points 6 and 1, ⑤ AIS map 842 points 121 and 941, ⑥ ALN map 1458 point 2 (reversed allograph of ö̃ found in vol. 5), ⑦ ALN map 823 point 1, ⑧ ALAL map 9 points 30 and 5, ⑨ ALF map 9 points 694 and 691.

añ'él; añ'ey

Figure 3. AIS map 1071 point 312: ñ̃ versus ñ̄. Just as <ö̃> denotes weaker nasalization than <õ̃> on vowel letters, so it denotes a weaker (secondary) degree of palatalization on <ñ̃> and <†> (IPA: [nʲ], [ɥ]), as opposed to fully palatal <ñ̄> and <†> (IPA: [ɲ], [ʎ]). <†> is already supported by Unicode at U+AB37.



Figure 4. Combining ǰ. ① AIS map 889 point 544, ② AIS map 1071 point 633, ③ ALD 2 map 10 point 81, ④ VIVALDI «l'angelo» (Ceppomorelli), ⑤ ALEIC map 2 point 4.



Figure 5. Reversed z. ① ALI map 100 point 933, ② ALI map 1 point 46, and ③ ALI map 1 point 943, contrasting reversed <ɣ> (red) and Unicode-supported <ɹ> (blue) as both baseline and modifier letters.

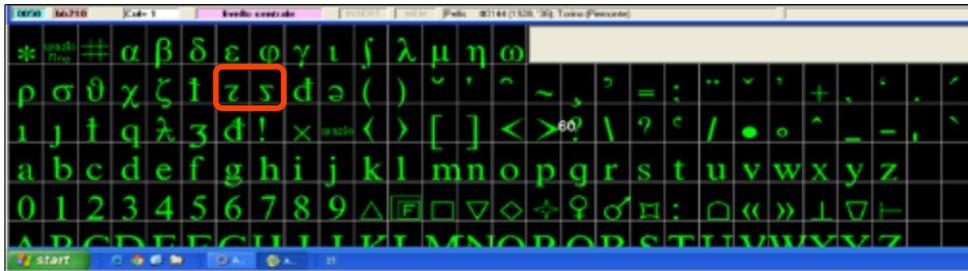


Figure 6. Cerruti *et al.* (2025: 41). Contrast between <ɹ> and <ɣ> on an ALI keyboard.

ɸ consonante bilabial fricativa sonora; es la port., cast. y cat. *acabar*.
ɸ consonante bilabial semifricativa sonora, con la abertura entre los labios más estrecha que en la *ɸ*.

Figure 7. Explanations of half-stroke *ɸ* and full-stroke *ɸ*. ALPI [introducción](#).

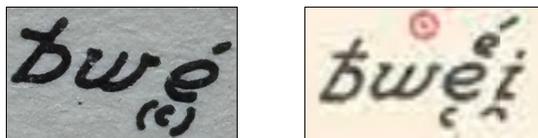


Figure 8. B with left half stroke, *ɸ*, with full-stroke *ɸ* for comparison. ① ALPI [map 28 point 354](#), ② map 28 point 335.

ɸ consonante dental semifricativa sonora, con la separación del ápice de la lengua y los incisivos menor que en *ɸ*.

Figure 9. Difference between half-stroke *ɸ* and full-stroke *ɸ*. ALPI [introducción](#).

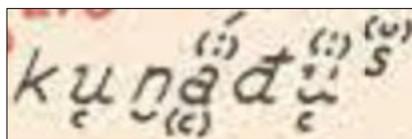
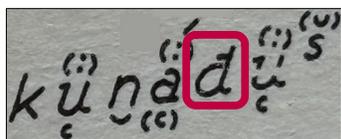


Figure 10. D with left half stroke, *d*, with full-stroke *đ* for comparison. ① ALPI [map 61 point 279](#), ② map 61 point 276.

g consonante velar oclusiva sonora; cast. *mango*.
ḡ consonante velar fricativa sonora; es la port., cast. y cat. de *pagar*.
ḡ consonante velar semifricativa sonora, intermedia entre *g* y *ḡ*.

Figure 11. Explanations of plain *g*, half-stroke *ḡ* and full-stroke *ḡ*. For all three, roman typeface would presumably have a double loop: <g g ḡ>. ALPI [introducción](#).

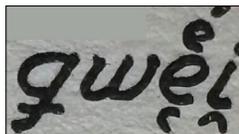
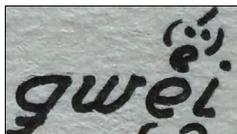


Figure 12. G with left half stroke, *ḡ*, with full-stroke *ḡ* for comparison. ① ALPI [map 28 point 402](#), ② map 28 point 403.

ł consonante velar cóncava lateral sonora; port. y cat. *sol*, ingl. *all*.
l consonante semivelar lateral sonora, se articula con menor concavidad lingual que *ł*.

Figure 13. Explanation of full-stroke *ł* and half-stroke *l*. ALPI [introducción](#).

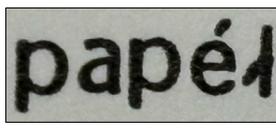
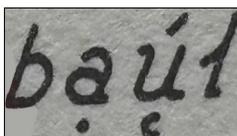


Figure 14. L with left half stroke, *l*. ① ALPI [map 24 point 615](#), ② ALMEx map 81 point 189.

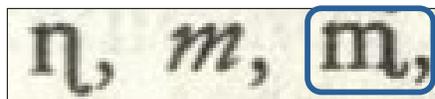


Figure 15. M with retroflex hook, $m̥$. ① AIS [map 827 point 715](#), ② AIS phonetic symbol list, p 49.

$m̥$	Suono nasale velare rilevato in 715 Faeto e 817 S. Fratello (*pag. 49).	K. 24 – mio cugino 715 Faeto mum̥frár kunzəpr̥ŋ
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Figure 16. Here $m̥$ is digitized with U+0322 COMBINING RETROFLEX HOOK BELOW for < $m̥$ >. [NavigAIS: Simboli AIS – AIS Symbols](#) (AIS online).

**ISO/IEC JTC 1/SC 2/WG 2
PROPOSAL SUMMARY FORM TO ACCOMPANY SUBMISSIONS
FOR ADDITIONS TO THE REPERTOIRE OF ISO/IEC 10646¹⁴.**

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

Please read Principles and Procedures Document (P & P) from 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 std.dkuug.dk/JTC1/SC2/WG2/docs/summaryform.html.
See also std.dkuug.dk/JTC1/SC2/WG2/docs/roadmaps.html for latest *Roadmaps*.

A. Administrative

1. Title:	<i>Romance dialectology symbols</i>
2. Requester's name:	<i>Nicolas Datua and Kirk Miller</i>
3. Requester type (Member body/Liaison/Individual contribution):	<i>individual</i>
4. Submission date:	<i>2026 March 06</i>
5. Requester's reference (if applicable):	
6. Choose one of the following:	
This is a complete proposal:	<i>yes</i>
(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):	<i>no</i>	
Proposed name of script:		
b. The proposal is for addition of character(s) to an existing block:	<i>yes</i>	
Name of the existing block:	<i>Combining Diacritical Marks Extended, Latin Extended-G</i>	
2. Number of characters in proposal:	<i>8</i>	
3. Proposed category (select one from below - see section 2.2 of P&P document):		
A-Contemporary <input checked="" type="checkbox"/>	B.1-Specialized (small collection) <input 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?	<i>yes</i>	
a. If YES, are the names in accordance with the “character naming guidelines” in Annex L of P&P document?	<i>yes</i>	
b. Are the character shapes attached in a legible form suitable for review?	<i>yes</i>	
5. Fonts related:		
a. Who will provide the appropriate computerized font to the Project Editor of 10646 for publishing the standard?	<i>Kirk Miller</i>	
b. Identify the party granting a license for use of the font by the editors (include address, e-mail, ftp-site, etc.):	<i>SIL (Gentium Release)</i>	
6. References:		
a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?	<i>yes</i>	
b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?	<i>yes</i>	
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)?	<i>no</i>	

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 www.unicode.org for such information on other scripts. Also see Unicode Character Database (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.

¹⁴ 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>no</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?	<i>yes</i>
	<i>Nicolas Datua, at nicolasdatua@gmail.com, works with the French atlases and helped craft this proposal. Giacomo Ferrieri, Graziano Tisato, Matteo Rivoira and Giorgio Nagy work with the Italian and Swiss atlases.</i>
If YES, available relevant documents:	<i>Emails can be shared on request.</i>
3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included? Reference:	
4. The context of use for the proposed characters (type of use; common or rare) Reference:	<i>transcription</i>
5. Are the proposed characters in current use by the user community? If YES, where? Reference:	<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>no</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>no</i>
Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided? If YES, reference:	<i>no</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>