
Indica, an Indic preprocessor for T_EX A Sinhalese T_EX System

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Abstract

In this paper a two-fold project is described: the first part is a generalized preprocessor for Indic scripts (scripts of languages currently spoken in India—except Urdu—, Sanskrit and Tibetan), with several kinds of input (L^AT_EX commands, 7-bit ASCII, CSX, ISO/IEC 10646/UNICODE) and T_EX output. This utility is written in standard Flex (the GNU version of Lex), and hence can be painlessly compiled on any platform. The same input methods are used for all Indic languages, so that the user does not need to memorize different conventions and commands for each one of them. Moreover, the switch from one language to another can be done by use of user-defineable preprocessor directives.

The second part is a complete T_EX typesetting system for Sinhalese. The design of the fonts is described, and METAFONT-related features, such as metaness and optical correction, are discussed.

At the end of the paper, the reader can find tables showing the different input methods for the four Indic scripts currently implemented in *Indica*: Devanagari, Tamil, Malayalam, Sinhalese. The author hopes to complete the implementation of Indic languages into *Indica* soon; the results will appear in a forthcoming paper.

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1 *Indica*

1.1 Introduction

Many Latin-alphabet native writers find the Greek and Cyrillic alphabets exotic (not to mention African and phonetic characters). Actually this shouldn't happen, since—at least for the upper case— Greek, Cyrillic and Latin types can have the same design: they have the same roots, have evolved more-or-less in the same way, and the same principles of Occidental type design can be applied to them. There are even common glyphs to the three ('A', 'B', 'E', 'H', 'M', 'O', 'P', 'T', 'X') which will appear only once in case one wishes to have a big "Greco-Cyrillico-Latin" font.

The situation is completely different in the case of Indic languages. Once again all of their scripts have the same roots, but instead of keeping the same style and being complementary to each other, they all have the same set of letters, in the same order, but with (often very) different shapes. Every child in India learns the same alphabet "ka-kha-ga-gha-..." but depending on the region, the letter shapes can be very different: क ख ग घ ङ च छ... in Devanagari

script, ക ഖ ഗ ഘ ങ ച ഛ... in Malayalam, ක ඛ ග ඝ ඞ ජ ඣ... in Sinhalese, etc.¹

This justifies the choice of a common transliteration scheme for all Indic languages. But why is a preprocessor necessary, after all?

A common characteristic of Indic languages is the fact that the short vowel 'a' is inherent to consonants. Vowels are written by adding diacritical marks (or smaller characters) to consonants. The beauty (and complexity) of these scripts comes from the fact that one needs a special way to denote the *absence of vowel*. There is a notorious diacritic, called "virāma", present in all Indic languages, which is used for this reason. But it seems illogical to *add* a sign, to specify the *absence* of a sound. On the contrary, it seems much more logical to remove something, and what is done usually is that letters are either brought very near (in Sinhalese) or written one over another (Malayalam), or written together while losing some parts (Devanagari, Bengali, ...). In this way we obtain those hundreds of beautiful ligatures which make the charm of Indic scripts.

When typesetting with T_EX, the preprocessor will have to indicate to T_EX all the necessary ligatures which can be either constructed from character parts (as in the case of Velthuis's Devanagari), or spread in several 256-character tables (as in the case of the Sinhalese font described in the second part of this paper). Also, it often happens that a vowel is written in front of a group of consonants, although phonologically it comes after the group; and since the transliteration is always phonetic, the preprocessor will take the vowel from where it belongs phonetically and place it where it belongs graphically.

Finally the preprocessor is needed for the simple task of inserting \- commands (discretionary hyphens) at the appropriate locations: since characters and ligatures are often constructed from other characters, or belong to several font tables, there is little hope for getting efficient hyphenation patterns so that T_EX can hyphenate as it does for Western languages.

1.2 The interna of *Indica*

The preprocessor *Indica* is written in a special way, allowing easy changes and expansions, thanks to the use of **Flex**. Flex is a lexical analyzer, released under GNU copyleft; it generates C code out of simple pattern matching instructions. The advantage of

¹ One could compare this situation to the existence of Antiqua, old German, and Irish types for the same alphabet (a differentiation sadly missing from the ISO/IEC 10646/UNICODE encoding).

Flex is that without being a good programmer one can make powerful and error-free C programs.

How does it work? The minimal Flex file is of the form

```
%{
%}
%%
...lines of code...
%
main()
{
  yylex();
}
```

where the *lines of code* are of the form

```
xyz { do_this(); do_that(); }
```

`xyz` is a pattern which may appear in the input file, and `do_this()`; `do_that()`; are arbitrary C commands, executed whenever the pattern is matched in the input file. This scheme is extremely powerful, since patterns can be arbitrary regular expressions. Suppose, for example, that you want to write a program which finds all \TeX commands followed by a blank and adds an empty group to them, if needed (to avoid getting \TeX is beautiful, as most \TeX users did at least once in their lives): $\backslash\TeX_{\perp}$ shall be replaced by $\backslash\TeX\{\}$ and so on, for every command followed by a blank. You can with the following single line of Flex code:

```
"\\"[a-zA-Z]+/" " { ECHO; printf("{ }"); }
```

The double quotes indicate verbatim mode, the double backslash is the usual C notation to obtain a backslash in a string, `[a-zA-Z]+` is a regular expression meaning “one or more lowercase/uppercase letters” and finally `/" "` means “this pattern should be matched only if followed by `" "` (a blank)”. The `ECHO;` command transmits the input pattern to the output, and `printf{ }` adds the `{ }` string.

The reader may now have realized the power and ease of use of Flex. Moreover, the generated C code is automatically optimized for the platform on which Flex is run so that one can be sure that the code will compile without problems into a quick and smooth executable.

Indica is written in Flex. To obtain an executable, you will have to run Flex first and then C. The necessary steps are explained in section 1.3.1. Having read the excellent book *lex & yacc* by Levine, Mason and Brown (1992) the user will be able to adapt *Indica* to his/her personal needs, if these are not already covered by the broad range of *Indica*'s input encodings.

1.3 Guidelines for the use of *Indica*

1.3.1 How to install *Indica*

Indica is written in Flex, the GNU version of the standard UNIX utility *Lex*.² On the server you will find executables for Macintosh and MS-DOS. If you are on some other platform, or if you want to make changes to the `indica.lex` file, you will have to compile it again. This operation consists of the following (relatively straightforward) steps:

1. run Flex on `indica.lex`, with the `-8` option:
`flex -8 indica.lex`
2. Flex will create the file `lex.yy.c` (`LEX_YY.C` on MS-DOS); this is a machine-generated, C++ compatible, ANSI C code file. Run your favourite C-compiler on it, and link the result with the standard ANSI C libraries.

After having fetched or compiled your own executable of *Indica*, you can use it. For this you must prepare your document using the syntax explained in section 1.5, and run *Indica* to produce a regular \TeX or \LaTeX file. *Indica* uses the standard C input and output streams, so you have to type `<` and `>` to redirect these streams to your files:

```
Indica < foo.inp > foo.tex
```

where `foo.inp` is the document you prepared and `foo.tex` is the \TeX file *Indica* will create for you.

In this way *Indica* can be used as a filter for piping operations: if your operating system allows piping and your \TeX implementation uses the standard input stream, you can systematically write `Indica < foo.inp | TeX` to pre-process `foo.inp` and run \TeX on the result, avoiding thereby the creation of an intermediate \TeX file.

1.4 *Indica* input schemes

\TeX can handle only 8-bit fonts (fonts with 256 characters at most). This seems more or less sufficient for the needs of a certain number of Western European languages, but is definitely unsuitable for Oriental scripts like the Sinhalese one.³ Hence, the use of a preprocessor is unavoidable. *Indica* will allow the use of the same input scheme(s) for all Indic languages: one will be able to write multilingual Indic documents without changing the input conventions, whenever a language switch occurs. There are

² Actually it uses a very important feature of Flex which is not part of the POSIX *Lex* standard, namely *exclusive states*. *Indica* has to be compiled on a *Lex* version with this feature; see Levine, Mason, and Brown (1992) for more details.

³ The \TeX extension Ω (Plaice, 1994; Haralambous and Plaice, 1994) will solve these (and many more) problems by using internally the UNICODE encoding, and 16-bit virtual fonts for the output.

Here are the rules you have to follow when using these commands:

- the “escape character” for *Indica* commands (or should I say “directives”?) is #. A command name consists of this character, followed by at most 32 *uppercase letters* or *8-bit characters* (in the range 0x80–0xff). It follows that you can write, for example, ‘#NIL;’ or ‘#NILthis’, but *not* ‘#NILYannis’; in the latter case you can either leave a blank space (‘#NIL_Yannis’) or insert an empty group (‘#NIL{ }Yannis’) or apply any other similar \TeX trick.

- \TeX and \LaTeX commands are not affected by the preprocessor. Be careful, though, because command *arguments* will nevertheless be pre-processed: if you write

```
#HINDI mohan \TeX\ raake"s
\begin{center} mis paal
```

then, \TeX and \begin will be left unchanged by the preprocessor, while `center` will produce `ਚੇਨੇਰ` and $\begin\{ਚੇਨੇਰ\}$ is hardly something standard \LaTeX would accept. In these cases it is advised to write

```
#HINDI mohan \TeX\ raake"s
#NIL\begin{center}#HINDI mis paal
```

- *Indica* commands are *not* nested: if you switch to Bengali and then Hindi, you will have to type `#BENGALI` once again to return to the former language (there is no “group closing” command, bringing you back to the state you were before, as in \TeX for example).
- Input mode switching commands (`#SEVENBIT`, `#CSX`, etc.) can appear anywhere in the text. They don’t produce any immediate effect when in NIL language; the corresponding input mode is stored and applied on forthcoming Indic text. Default settings (applied automatically at the beginning of every file) are the NIL language, and `SEVENBIT` input mode.

- The `ALIAS` command has the following syntax:

```
#ALIAS SINHALESE FOO
```

which has to be written *at the beginning of a line*. The first argument is the command name for which we want to create an alias; the second argument is the alias itself. After the definition above, you can use `#FOO` instead of `#SINHALESE`.

You can use *uppercase* Latin alphabet letters, or *8-bit characters* in aliases. For example, you could define

```
#ALIAS MALAYALAM M
#ALIAS NIL N
```

and afterwards type only `#M` to switch to Malayalam, and `#N` to switch back to NIL language. Or, you could define

```
#ALIAS MALAYALAM මෙමඟුලු
```

provided your platform has a graphic interface allowing Sinhalese screen display (Macintosh, Windows, X-Window...) and provided the encoding you use places Malayalam characters in the upper 8-bit range.

Numbers cannot be part of aliases, so the usual \TeX operators `#1`, `#2`, `##1`... are not affected by *Indica*. More generally, whenever *Indica* encounters a hash mark followed by an unknown string (not a predefined command name or previously defined alias), it leaves both the hash mark and the string untouched.⁵

- *Indica* does not take \TeX comment marks into consideration. If you write

```
% This is a TeX comment
%#TIBETAN
% etc etc
```

unlike \TeX , *Indica* will read these lines and switch to Tibetan language.

- *Indica* will read only the files you ask it to read; it will not interpret (\LaTeX) \input commands.⁶ On the other hand, a file already processed by *Indica* does not contain any *Indica* commands any more, so that you can re-process it an arbitrary number of times without altering it. It follows that you could write a batch file to run *Indica* on all files of your working directory, just to be sure that no file has been left unprocessed.

1.6 Simultaneous text and transcription

If you write your Sinhalese text in \LaTeX input mode, you can copy and paste it to some other part of the document and run it in NIL language mode; it will produce the “standard” Latin transcription of the same text. The only precaution you need to take is to include Christina Thiele’s \TeX macro `\diatop` (see Thiele, 1987), in the preamble of your document. This macro typesets characters with double or triple diacritization (like \ddot{a} , \bar{r} , etc.)

⁵ ¡Cuidado! If you misspell an *Indica* command, you will end up with a hash mark and the misspelled string in your (\LaTeX) \TeX code and should prepare yourself to get a very mean (\LaTeX) \TeX error message: (\LaTeX) \TeX just hates useless hash marks.

⁶ This feature could be implemented in *Indica*, but would result in a loss of portability: every \TeX implementation has its own environment variables for file path searching. The same environment variables should be included into *Indica*’s code, so that exactly the same files may be found and opened.

Here is the expansion of this macro:

```
\def\diatop[#1|#2]{\setbox1=\hbox{#1{ }}}%
\setbox2=\hbox{#2{ }}}%
\dimen0=\ifdim\wd1>\wd2\wd1\else\wd2\fi%
\dimen1=\ht2\advance\dimen1by-1ex%
\setbox1=\hbox to\dimen0{\hss#1\hss}%
\rlap{\raise1\dimen1\box1}%
\hbox to\dimen0{\hss#2\hss}}}%
%e.g. of use:
% \diatop[\']{\=o} gives o macron acute
```

An example of simultaneous text and transcription (illustrating the use of aliases as well) is:

```
#LATEX
#S s\d{r}tuva #N (s\d{r}tuva) season,
#S aiti\={a}sika #N (aitih\={a}sika)
historical, #S au\d{s}adha #N (au\d{s}adha)
medicines, #S \d{n}aya #N (\d{n}aya) loan,
#S ko\b{1}a\u{m}ba #N (ko\b{1}a\u{m}ba)
Colombo, \ldots
```

and (after preprocessing by *Indica*) T_EX will typeset
සෘතුච (sṛtuva) season, ඓතිහාසික (aitihāsika)
historical, ඖෂධ (auśadha) medicines, ණය
(ṇaya) loan, කෝලඹ (kolāmba) Colombo, ...

2 Sinhalese T_EX

2.1 Introduction to the Sinhalese writing system

Sinhalese is one of the two major languages spoken in Sri Lanka (Ceylon), the second being Tamil. Sinhalese script is a South-Indian script, close to Malayalam and Kannada. The alphabet consists of 18 vowels and 35 consonants. It is a syllabic script: the basic consonant glyph form denotes the consonant followed by the (inherent) short vowel ‘a’: ක is ‘ka’, ක් is ‘kha’ etc. To obtain a consonant not followed by a vowel, one uses a special diacritic called *virāma*. Hence, ක් is ‘k’, ක්ඛ is ‘kh’, etc. In contrast to Hindi, a virāma is used in all circumstances, *even* at the end of a word.

Here are the 35 Sinhalese consonants (with inherent short ‘a’ vowel):

ක බ ඟ ස ඩ ච ඡ ජ කු කෂ ට ඨ
ඩ ඩි ණ න ට ද ධ න ප ඵ බ හ
ම ය ර ල ළ ව ග ෂ ස හ ෆ

There are also 6 nasalized consonants:

හ ව ඩ ද ඹ ජ

The vowels have full-size glyphs when they appear at word beginning:

අ ආ ඇ අඳ ඉ ඊ උ ඌ ඹ ඹඹ
ඹඹඹ ඵ ඵඵ ඵඵඵ ඹ ඹ ඹඹ

A vowel following a consonant (or a series of consonants) is denoted by a special stroke, or certain auxiliary characters appearing on the right or on the left of the consonant. Here are the letters ක (ka) and ද combined with each one of these vowels:

ක කා කැ කෑ කි කී කු කූ කා
කාඹ කාඹඹ කඹ කඹඹ කේ කේඹ
කො කෝ කොඹ
ද දා දැ දෑ දි දී දු දූ දඹ දඹඹ දේ දේඹ
දො දෝ දොඹ දොඹඹ

Special care must be taken in three cases:

1. When a consonant without vowel is followed by ර (r): the virāma sign of the consonant and the ‘r’ character are replaced by a special stroke under the consonant. For example, instead of ක්‍ර we will write ක්‍ර.

If the *consonant* + ‘r’ combination is followed by a vowel, then special rules apply. Here are the letters ක and ද (as above) combined with ර and each one of the vowels above:

කු කා කැ කෑ කි කී කා කාඹ
කාඹඹ කඹ කඹඹ කේ කේඹ
කො කෝ කොඹ කොඹඹ
දු දා දැ දෑ දි දී දු දූ ද්‍රා ද්‍රාඹ
දඹ දඹඹ දේ දේඹ දො දොඹ
දොඹඹ

2. When a consonant without vowel is followed by ය (y): the virāma sign of the consonant disappears, and ය is replaced by the pseudo-letter ජ. For example, instead of ක්‍ය we will write ක්‍ය.

If the *consonant* + ‘y’ combination is followed by a vowel, then special rules apply. Here are the letters ක and ද (as above) combined with ය and each one of the vowels above:

කය කාය කැය කෑය කිය කීය
කුය කූය කාඹය කාඹඹය කඹය කඹඹය
කේය කෝය කොඹය කොඹඹය

ගා මකයා මකයා

උ උා උෑ උෑ ද්ඵ ද්ඵ ද්ඵ ද්ඵ ද්ඵ
 උෑආ උෑභ උෑභ මඋ මඋ මඋ
 මඋා මඋා මඋභ.

3. A third special case occurs, when a consonant [except ‘r’ itself??] with inherent short ‘a’ vowel is preceded by ‘r’. In that case the ‘r’ is not written and a spiral-like stroke is added on top of the consonant. For example, instead of රඋ we will write උ̣. This phenomenon does not occur when the consonant is followed by some other vowel than ‘a’. Here are all consonants with ‘r’ spiral strokes:

කි ඛි ගි සි ඩි චි ඡි ජි ක්ඛි ඛි
 ධි ඩි ඩි ඞි නි ලි දි ධි නි පි වි
 බි හි මි රු ලි ලි වි ගි ඡි සි හි
 ශ්ඛි

Beside the special cases enumerated above, frequently ligatures occur between consonants. A ligature between two consonants implies that the first one is not followed by a vowel; the virāma sign is omitted in that case. Here are some examples:

ඡ් + ක්ඛ = ඡඛ ක් + ච = කච
 ක් + ඡ = කඡ න් + ධ = කධ
 න් + ච = නච න් + ද = නද
 න් + ච = නච

Finally there are two special signs: *anusvara* (ṁ) written ◌ and *visarga* (ḥ) written ◌. Sinhalese punctuation follows the English rules. Hyphenation is done between syllables, i.e., after a vowel.

2.2 Design of the Sinhalese font

Because of the nature of Sinhalese syllables, most combinations of consonants and vowels had to be drawn separately (the reader can find a complete table of consonant/vowel combinations in Table 3). This brought the total number of distinct character positions to more than 460, placed in three 256-character tables. Despite the large number of characters, the design of a Sinhalese font does not require a superhuman effort; in fact, the shapes of many Sinhalese letters are modular, and can be produced by assembling elementary strokes in different ways.

To illustrate this feature of Sinhalese letters, here is a selection of such elementary strokes⁷:

1. on the left side of the letter: (α) the left stem of ජ, (β) same as α, but with an horizontal bar, as in ඩ, (γ) the left stem of ඞ, (δ) a lowered closed loop, as in ඞ;
2. the middle part of the letter: (κ) a simple baseline stroke, as in ජ, (λ) the same with a pinch, as in ඩ, (μ) the same with a “bridge” as in ඞ;
3. on the right part of the letter: (χ) a short stroke with a rounded loop, as in ඞ, (ψ) a somewhat higher stroke with a triangular loop, as in ඞ, (ω) a high and round stroke without loop, as in ඞ.

Out of the combinations of these four left parts, three middle parts and three right parts we will make a table to see how many of them actually exist (NE = “does not exist”):

	α			β			γ			δ		
	κ	λ	μ	κ	λ	μ	κ	λ	μ	κ	λ	μ
χ	ජ	ඞ	NE	NE	ඞ	ඞ	NE	ඞ	NE	NE	NE	NE
ψ	ඞ	NE	NE	ඞ	ඞ	NE	ඞ	ඞ	NE	NE	NE	NE
ω	ඞ	ඞ?	NE	ඞ	ඞ	NE	ඞ	ඞ	NE	ඞ	ඞ	ඞ

As we see, more than half of the entries represent extant characters. Similar phenomena occur for other groups of Sinhalese letters. And of course there are also some isolated cases, which have to be drawn separately (like ශ, ශ, ඞ and so forth).

This modularity of Sinhalese forms makes the choice of METAFONT for the realization of a Sinhalese font even more interesting. The Sinhalese font, as presented in this paper, was commissioned from the author by the Wellcome Institute for the History of Medicine, following a proposal by Dominik Wujastyk (to whom the author would like to express his gratitude).⁸ The character forms were inspired by the font of Godakumbura (1980), compared to the forms of Disanayaka (a modern Sinhalese script method; 1993), Clough (a classical 19th century dictionary with many ligatures, 1892) and Белькович (the Russian “official” Sinhalese dictionary, 1983), the last one having the most beautiful type, in the author’s humble (and non-Sinhalese native) opinion. Useful information was also found in Lambert (1983), a study of south Indian scripts, and the catalogues of writing systems of the world (Nakanishi, 1980 and Faulman, 1880).

⁷ Unfortunately the author does not know the original names of these strokes.

⁸ See Somadasa (1994) for the first book printed using this Sinhalese system.

	8 pt		9 pt		10 pt		12 pt	
FX	.369 pt	+6.25%	.401 pt	+2.777%	.434 pt	0%	.510 pt	-2.08%
FY	.347 pt	0%	.391 pt	0%	.434 pt	0%	.521 pt	0%
shthin	.217 pt	+12.21%	.217 pt	+10.96%	.217 pt	0%	.217 pt	-15.79%
shfat	.906 pt	+10%	.972 pt	+6.66%	.998 pt	0%	1.106 pt	-6.67%
usual_left	.406 pt	+10%	.422 pt	+5%	.434 pt	0%	.495 pt	-5%
usual_right	.406 pt	+10%	.422 pt	+5%	.434 pt	0%	.495 pt	-5%

Table 2: Scaling of font parameters for optical correction

2.2.1 Optical scaling

As we all know, one of the big advantages of METAFONT drawn characters is optical scaling, that is scaling of characters in a non-linear way, to correct certain optical effects. This technique has been applied by D.E. Knuth, in the Computer Modern fonts, the first realistic example of a font family drawn in METAFONT.

The same technique has been used for Sinhalese. Here are the (technical) details: Sinhalese characters have been designed using 6 main parameters:

1. FX, horizontal basic unit;
2. FY, vertical basic unit; (in the Computer Modern fonts the same basic unit is used horizontally and vertically, namely u). In cases where a length/width had to be defined independently of its orientation, we have used $.5[FX, FY]$ (the mean value).
3. shthin, the width of thin strokes;
4. shfat, the width of a certain number of fat strokes; (in fact, for intermediate cases the variable quantity $\lambda[shthin, shfat]$, with $\lambda \in [0, 1]$ has been used).
5. usual_left, the standard left sidebearing;
6. usual_right, the standard right sidebearing.

Optical correction consisted in scaling these parameters differently for 8, 9 and 12 points, as in table 2 (the reader can see in the second column the percentage of deviation from the hypothetical linearly scaled value).

As the reader can see, the value of shthin remains the same from 8 to 12 points; this guarantees that thin strokes will not disappear in small point-sizes (and makes letters look more elegant in large point-sizes, as in Roman Bodoni fonts). The horizontal basic unit FX gets (proportionally) bigger in small sizes: letters become up to 6.25% wider; FX also gets slightly smaller at 12 points: letters become 2.08% narrower. The same tactic is applied to sidebearings.

The following sample of text illustrates optical correction. The same text (taken from Белькович, 1983), is typeset in 8, 9, 10 and 12 point sizes.

රුසියන් සිංහල ශබ්ද කොෂය සකස්කිරීමෙහි ලා දෙස්තර දැදිගම වී. රුද්‍රිගු ගේන් ලැබුණු විශාල සහාය ගැන ඔහුට සම්පාදක වරයා සාතඤ්ඤාවය පුද කරයි.

ශ්‍රී ලංකාව රුසියන් බස හදරන සිංහල ජනතාවටත්, සෝවියේන් සංගමයෙහි සිංහල බස හදරන රුසියන් ජනතාවටත් මෙම ශබ්ද කොෂය ප්‍රයෝජනවත් වෙතියි සම්පාදක වරයා ප්‍රාථිතා කරයි.

රුසියන් සිංහල ශබ්ද කොෂය සකස්කිරීමෙහි ලා දෙස්තර දැදිගම වී. රුද්‍රිගු ගේන් ලැබුණු විශාල සහාය ගැන ඔහුට සම්පාදක වරයා සාතඤ්ඤාවය පුද කරයි.

ශ්‍රී ලංකාව රුසියන් බස හදරන සිංහල ජනතාවටත්, සෝවියේන් සංගමයෙහි සිංහල බස හදරන රුසියන් ජනතාවටත් මෙම ශබ්ද කොෂය ප්‍රයෝජනවත් වෙතියි සම්පාදක වරයා ප්‍රාථිතා කරයි.

රුසියන් සිංහල ශබ්ද කොෂය සකස්කිරීමෙහි ලා දෙස්තර දැදිගම වී. රුද්‍රිගු ගේන් ලැබුණු විශාල සහාය ගැන ඔහුට සම්පාදක වරයා සාතඤ්ඤාවය පුද කරයි.

ශ්‍රී ලංකාව රුසියන් බස හදරන සිංහල ජනතාවටත්, සෝවියේන් සංගමයෙහි සිංහල බස හදරන රුසියන් ජනතාවටත් මෙම ශබ්ද කොෂය ප්‍රයෝජනවත් වෙතියි සම්පාදක වරයා ප්‍රාථිතා කරයි.

රුසියන් සිංහල ශබ්ද කොෂය සකස්කිරීමෙහි ලා දෙස්තර දැදිගම වී. රුද්‍රිගු ගේන් ලැබුණු විශාල සහාය ගැන ඔහුට සම්පාදක වරයා සාතඤ්ඤාවය පුද කරයි.

ශ්‍රී ලංකාව රුසියන් බස හදරන සිංහල ජනතාවටත්, සෝවියේන් සංගමයෙහි සිංහල බස හදරන රුසියන් ජනතාවටත් මෙම ශබ්ද කොෂය ප්‍රයෝජනවත් වෙතියි සම්පාදක වරයා ප්‍රාථිතා කරයි.

2.3 “Do I need BigTeX for all those macros?”

Sorry to disappoint you, but there are no macros. Indica does all the work for you and its output is rather unreadable for a human—but quite readable for TeX. With L^AT_EX 2_ε and the T1 (Cork) encoding you only need to place the files T1sinha.fd,

T1sinhb.fd, T1sinhc.fd in the same place as your other FD files, and write

```
\newcommand{\SHA}{\fontfamily{sinha}%
\selectfont}
\newcommand{\SHb}{\fontfamily{sinhb}%
\selectfont}
\newcommand{\SHc}{\fontfamily{sinhc}%
\selectfont}
```

in the preamble of your file. If you wish to install the Sinhalese fonts in a more formal manner, recognizing the encoding of the font as being different from T1 (we call it SH1), then you only need to place files SH1sinha.fd, SH1sinhb.fd, SH1sinhc.fd together with the other FD files you use, and use the package `sinhala.sty` when you run $\LaTeX 2_{\epsilon}$. So you would begin your document like this:

```
\documentclass{article}
\usepackage{sinhala}
\begin{document}
...
```

This method is not recommended, however, if you switch frequently from Latin to Sinhalese and your machine is not very powerful: $\LaTeX 2_{\epsilon}$ reads a file (called `nfsh1.def`) everytime you switch encodings; even if this file is very short, the open/close operations may slow down \TeX . The author hopes that this problem will be solved in future releases of $\LaTeX 2_{\epsilon}$.

If you are not working with $\LaTeX 2_{\epsilon}$ then you have to define the fonts manually, remembering that they always come in triplets, like

```
\font\SHA=sinha10
\font\SHb=sinhb10
\font\SHc=sinhc10
```

The available point sizes are 8, 9, 10 and 12. Please contact the author if you need other point sizes, or scale the ones you have linearly. There is no bold or slanted style yet (although it would be straightforward to obtain them out of the METAFONT code), because the author has never seen such forms. Any information on Sinhalese typographical traditions and aesthetics would be most welcome.

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Table 3: Sinhalese consonants and vowel combinations

		Part a. Without vowel, and vowels ‘a’-‘ī’									
		a	ā	ä	ǟ	i	ī	u	ū	ɾ	ī̄
ka	ක	ආ	ආආ	ආඬ	ආඬ	ආ	ආ	ආ	ආ	ආ	ආආ
kha	කඞ	ඞ	ඞඞ	ඞඬ	ඞඬ	ඞ	ඞ	ඞ	ඞ	ඞ	ඞආ
ga	ග	ග	ගආ	ගඬ	ගඬ	ග	ග	ග	ග	ග	ගආ
gha	ගඞ	ඞ	ඞආ	ඞඬ	ඞඬ	ඞ	ඞ	ඞ	ඞ	ඞ	ඞආ
na	ඞ	ඞ	ඞආ	ඞඬ	ඞඬ	ඞ	ඞ	ඞ	ඞ	ඞ	ඞආ
ca	ච	ච	චආ	චඬ	චඬ	ච	ච	ච	ච	ච	චආ
cha	චඞ	ඞ	ඞආ	ඞඬ	ඞඬ	ඞ	ඞ	ඞ	ඞ	ඞ	ඞආ
ja	ජ	ජ	ජආ	ජඬ	ජඬ	ජ	ජ	ජ	ජ	ජ	ජආ
jha	ජඞ	ඞ	ඞආ	ඞඬ	ඞඬ	ඞ	ඞ	ඞ	ඞ	ඞ	ඞආ
ña	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
ta	ට	ට	ටආ	ටඬ	ටඬ	ට	ට	ට	ට	ට	ටආ
ṭha	ටඞ	ඞ	ඞආ	ඞඬ	ඞඬ	ඞ	ඞ	ඞ	ඞ	ඞ	ඞආ
ḍa	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
dha	ඞඞඞ	ඞඞඞ	ඞඞඞආ	ඞඞඞඬ	ඞඞඞඬ	ඞඞඞ	ඞඞඞ	ඞඞඞ	ඞඞඞ	ඞඞඞ	ඞඞඞආ
na	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
ta	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
tha	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
da	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
dha	ඞඞඞ	ඞඞඞ	ඞඞඞආ	ඞඞඞඬ	ඞඞඞඬ	ඞඞඞ	ඞඞඞ	ඞඞඞ	ඞඞඞ	ඞඞඞ	ඞඞඞආ
na	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
pa	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
pha	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
ba	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
bha	ඞඞඞ	ඞඞඞ	ඞඞඞආ	ඞඞඞඬ	ඞඞඞඬ	ඞඞඞ	ඞඞඞ	ඞඞඞ	ඞඞඞ	ඞඞඞ	ඞඞඞආ
ma	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
ya	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
ra	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
la	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
va	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
śa	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
ṣa	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
sa	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
ha	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
ḷa	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ
fa	ඞඞ	ඞඞ	ඞඞආ	ඞඞඬ	ඞඞඬ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞ	ඞඞආ

Part b. Vowels 'i'-au', anusvara, visarga										
	ī	ī̄	e	ē	ai	o	ō	au	aṃ	aḥ
ka	ਕ	ਕ਼	ਕੇ	ਕੇ̄	ਕੈ	ਕੋ	ਕੋ̄	ਕ੍ਰ	ਕੰ	ਕਃ
kha	ਖ	ਖ਼	ਖੇ	ਖੇ̄	ਖੈ	ਖੋ	ਖੋ̄	ਖ੍ਰ	ਖੰ	ਖਃ
ga	ਗ	ਗ਼	ਗੇ	ਗੇ̄	ਗੈ	ਗੋ	ਗੋ̄	ਗ੍ਰ	ਗੰ	ਗਃ
gha	ਙ	ਙ਼	ਙੇ	ਙੇ̄	ਙੈ	ਙੋ	ਙੋ̄	ਙ੍ਰ	ਙੰ	ਙਃ
na	ਨ	ਨ਼	ਨੇ	ਨੇ̄	ਨੈ	ਨੋ	ਨੋ̄	ਨ੍ਰ	ਨੰ	ਨਃ
ca	ਚ	ਚ਼	ਚੇ	ਚੇ̄	ਚੈ	ਚੋ	ਚੋ̄	ਚ੍ਰ	ਚੰ	ਚਃ
cha	ਛ	ਛ਼	ਛੇ	ਛੇ̄	ਛੈ	ਛੋ	ਛੋ̄	ਛ੍ਰ	ਛੰ	ਛਃ
ja	ਜ	ਜ਼	ਜੇ	ਜੇ̄	ਜੈ	ਜੋ	ਜੋ̄	ਜ੍ਰ	ਜੰ	ਜਃ
jha	ਞ	ਞ਼	ਞੇ	ਞੇ̄	ਞੈ	ਞੋ	ਞੋ̄	ਞ੍ਰ	ਞੰ	ਞਃ
ña	ਙ	ਙ਼	ਙੇ	ਙੇ̄	ਙੈ	ਙੋ	ਙੋ̄	ਙ੍ਰ	ਙੰ	ਙਃ
ṭa	ਟ	ਟ਼	ਟੇ	ਟੇ̄	ਟੈ	ਟੋ	ਟੋ̄	ਟ੍ਰ	ਟੰ	ਟਃ
ṭha	ਠ	ਠ਼	ਠੇ	ਠੇ̄	ਠੈ	ਠੋ	ਠੋ̄	ਠ੍ਰ	ਠੰ	ਠਃ
ḍa	ਡ	ਡ਼	ਡੇ	ਡੇ̄	ਡੈ	ਡੋ	ਡੋ̄	ਡ੍ਰ	ਡੰ	ਡਃ
dha	ਢ	ਢ਼	ਢੇ	ਢੇ̄	ਢੈ	ਢੋ	ਢੋ̄	ਢ੍ਰ	ਢੰ	ਢਃ
na	ਣ	ਣ਼	ਣੇ	ਣੇ̄	ਣੈ	ਣੋ	ਣੋ̄	ਣ੍ਰ	ਣੰ	ਣਃ
ta	ਤ	ਤ਼	ਤੇ	ਤੇ̄	ਤੈ	ਤੋ	ਤੋ̄	ਤ੍ਰ	ਤੰ	ਤਃ
tha	ਠ	ਠ਼	ਠੇ	ਠੇ̄	ਠੈ	ਠੋ	ਠੋ̄	ਠ੍ਰ	ਠੰ	ਠਃ
da	ਦ	ਦ਼	ਦੇ	ਦੇ̄	ਦੈ	ਦੋ	ਦੋ̄	ਦ੍ਰ	ਦੰ	ਦਃ
dha	ਢ	ਢ਼	ਢੇ	ਢੇ̄	ਢੈ	ਢੋ	ਢੋ̄	ਢ੍ਰ	ਢੰ	ਢਃ
na	ਨ	ਨ਼	ਨੇ	ਨੇ̄	ਨੈ	ਨੋ	ਨੋ̄	ਨ੍ਰ	ਨੰ	ਨਃ
pa	ਪ	ਪ਼	ਪੇ	ਪੇ̄	ਪੈ	ਪੋ	ਪੋ̄	ਪ੍ਰ	ਪੰ	ਪਃ
pha	ਫ	ਫ਼	ਫੇ	ਫੇ̄	ਫੈ	ਫੋ	ਫੋ̄	ਫ੍ਰ	ਫੰ	ਫਃ
ba	ਬ	ਬ਼	ਬੇ	ਬੇ̄	ਬੈ	ਬੋ	ਬੋ̄	ਬ੍ਰ	ਬੰ	ਬਃ
bha	ਭ	ਭ਼	ਭੇ	ਭੇ̄	ਭੈ	ਭੋ	ਭੋ̄	ਭ੍ਰ	ਭੰ	ਭਃ
ma	ਮ	ਮ਼	ਮੇ	ਮੇ̄	ਮੈ	ਮੋ	ਮੋ̄	ਮ੍ਰ	ਮੰ	ਮਃ
ya	ਯ	ਯ਼	ਯੇ	ਯੇ̄	ਯੈ	ਯੋ	ਯੋ̄	ਯ੍ਰ	ਯੰ	ਯਃ
ra	ਰ	ਰ਼	ਰੇ	ਰੇ̄	ਰੈ	ਰੋ	ਰੋ̄	ਰ੍ਰ	ਰੰ	ਰਃ
la	ਲ	ਲ਼	ਲੇ	ਲੇ̄	ਲੈ	ਲੋ	ਲੋ̄	ਲ੍ਰ	ਲੰ	ਲਃ
va	ਵ	ਵ਼	ਵੇ	ਵੇ̄	ਵੈ	ਵੋ	ਵੋ̄	ਵ੍ਰ	ਵੰ	ਵਃ
śa	ਸ਼	ਸ਼਼	ਸ਼ੇ	ਸ਼ੇ̄	ਸ਼ੈ	ਸ਼ੋ	ਸ਼ੋ̄	ਸ਼੍ਰ	ਸ਼ੰ	ਸ਼ਃ
ṣa	ਸ਼	ਸ਼਼	ਸ਼ੇ	ਸ਼ੇ̄	ਸ਼ੈ	ਸ਼ੋ	ਸ਼ੋ̄	ਸ਼੍ਰ	ਸ਼ੰ	ਸ਼ਃ
sa	ਸ	ਸ਼	ਸੇ	ਸੇ̄	ਸੈ	ਸੋ	ਸੋ̄	ਸ੍ਰ	ਸੰ	ਸਃ
ha	ਹ	ਹ਼	ਹੇ	ਹੇ̄	ਹੈ	ਹੋ	ਹੋ̄	ਹ੍ਰ	ਹੰ	ਹਃ
ḷa	ਲ਼	ਲ਼਼	ਲ਼ੇ	ਲ਼ੇ̄	ਲ਼ੈ	ਲ਼ੋ	ਲ਼ੋ̄	ਲ਼੍ਰ	ਲ਼ੰ	ਲ਼ਃ
fa	ਫ਼	ਫ਼਼	ਫ਼ੇ	ਫ਼ੇ̄	ਫ਼ੈ	ਫ਼ੋ	ਫ਼ੋ̄	ਫ਼੍ਰ	ਫ਼ੰ	ਫ਼ਃ

Table 4: Table of Devanagari, Tamil, Malayalam and Sinhalese characters and the different input modes

NAME	D	T	M	S	CSX	SEVENBIT	LATEX
ANUSVARA	·	◌ं	◌ಂ	◌ං	m, M	.m, M	\d{m}, \d{M}
VISARGA	:	◌◌◌	◌◌◌	◌◌◌	h, H	.h, H	\d{h}, \d{H}
VOW. A	अ	அ	അ	අ	a, A	a	a, A
VOW. AA	आ	ஆ	ആ	ආ	ā, Ā	aa, A	\={a}, \={A}
VOW. AAA	-	-	-	ආ	ā, Ā	"a, .A	\"a}, \{A}
VOW. AAAA	-	-	-	ආ	ā, Ā	"aa, .AA	\diatop[\=\\"a], \diatop[\=\\"A]
VOW. I	इ	இ	ഇ	ඈ	i, I	i	i, I
VOW. II	ई	ஈ	ഈ	ඉ	ī, Ī	ii I	\={i}, \={I} \={I}
VOW. U	उ	உ	ഉ	ඊ	u, U	u	u, U
VOW. UU	ऊ	ஊ	ഊ	උ	ū, Ū	uu, U	\={u}, \={U}
VOW. VOC. R	ऋ	-	ഠ	ඌ	r, R	.r	\d{r}, \d{R}
VOW. VOC. RR	ॠ	-	ഠ	ඌ	r̄, R̄	.R	\diatop[\=\d r], \diatop[\=\d R]
VOW. VOC. L	ऌ	-	ഡ	ඍ	l, L	.l	\d{l}, \d{L}
VOW. VOC. LL	ॡ	-	ഡ	ඍ	l̄, L̄	.L	\diatop[\=\d l], \diatop[\=\d L]
VOW. CANDRA E	ऎ	-	-	-	ē	??!!	\u{e}
VOW. SHORT E	ए	எ	എ	ආ	ē, Ē	ˆe	\v{e}, \v{E}
VOW. E	ए	ஏ	എ	ආ	e, E	e	e, E
VOW. AI	ऐ	ஐ	ഐ	ආ	ai, Ai, AI	ai, E	ai, Ai, AI
VOW. CANDRA O	ऎ	-	-	-	ō	??!!	\u{o}
VOW. SHORT O	औ	ஔ	ഔ	ආ	ō, Ō	ˆo	\v{o}, \v{O}
VOW. O	औ	ஔ	ഔ	ආ	o, O	o	o, O
VOW. AU	औ	ஔ	ഔ	ආ	au, Au, AU	au, 0	au, Au, AU
CONS. KA	क	க	ക	ක	k, K	k	k, K
CONS. KHA	ख	-	ഖ	ක	kh, Kh, KH	kh, K	kh, Kh, KH
CONS. GA	ग	-	ഗ	ග	g, G	g	g, G
CONS. GHA	घ	-	ഘ	ග	gh, Gh, GH	gh, G	gh, Gh, GH
CONS. NGA	ङ	ങ	ങ	ඟ	ṅ, Ṇ	"n	\.{n}, \.{N}
CONS. CA	च	ச	ച	ච	c, C	c	c, C
CONS. CHA	छ	-	ഛ	ච	ch, Ch, CH	ch, C	ch, Ch, CH
CONS. JA	ज	ஜ	ജ	ජ	j, J	j	j, J
CONS. JHA	झ	-	ഝ	ජ	jh, Jh, JH	jh, J	jh, Jh, JH
CONS. NYA	ञ	ஞ	ഞ	ඤ	ñ, Ñ	˜n	\~{n}, \~{N}
CONS. TTA	ट	ட	ട	ට	t, T	.t	\d{t}, \d{T}
CONS. TTHA	ठ	-	ഠ	ට	ṭh, Ṭh, ṬH	.th, .T	\d{t}h, \d{T}h, \d{t}H
CONS. DDA	ड	-	ഡ	ඨ	d, D	.d	\d{d}, \d{D}
CONS. DDHA	ढ	-	ഢ	ඨ	ḍh, Ḍh, ḌH	.dh, .D	\d{d}h, \d{D}h, \d{D}H
CONS. NNA	ण	ண	ണ	ඹ	ṇ, Ṇ	.n	\d{n}, \d{N}

NAME	D	T	M	S	CSX	SEVENBIT	LATEX
CONS. TA	त	த	ത	න	t, T	t	t, T
CONS. THA	थ	-	ഥ	ඊ	th, Th, TH	th, T	th, Th, TH
CONS. DA	द	-	ദ	ද	d, D	d	d, D
CONS. DHA	ध	-	ഃ	ඩ	dh, Dh, DH	dh, D	dh, Dh, DH
CONS. NA	न	ந	ന	න	n, N	n	n, N
CONS. NNNA	न	ன	-	-	??!	??!	??!
CONS. PA	प	പ	പ	ප	p, P	p	p, P
CONS. PHA	फ	-	ഫ	ආ	ph, Ph, PH	ph, P	ph, Ph, PH
CONS. BA	ब	-	ബ	බ	b, B	b	b, B
CONS. BHA	भ	-	ഭ	භ	bh, Bh, BH	bh, B	bh, Bh, BH
CONS. MA	म	മ	മ	ම	m, M	m	m, M
CONS. YA	य	ய	യ	ය	y, Y	y	y, Y
CONS. RA	र	ர	ര	ර	r, R	r	r, R
CONS. RRA	र	ற	റ	-	??!	"r	??!
CONS. LA	ल	ல	ല	ල	l, L	l	l, L
CONS. LLA	ळ	ள	ള	ළ	l	L	\b{l}, \b{L}
CONS. LLLA	ळ	ழ	ഴ	-	??!	"l	??!
CONS. VA	व	വ	വ	ව	v, V	v	v, V
CONS. SHA	श	ശ്	ശ	ශ	ś, Ś	"s	\'s, \'S
CONS. SSA	ष	-	ഷ	ඝ	ṣ, Ṣ	.s	\d{s}, \d{S}
CONS. SA	स	ஸ	സ	ස	s, S	s	s, S
CONS. HA	ह	ஹ	ഹ	හ	h, H	h	h, H
CONS. FA	फ़	-	-	ආ	f, F	f	f, F
CONS. NAS. GA	-	-	-	ආ	ṅg, ṅG, ṅG	Ng	\u{n}g, \u{N}g, \u{N}G
CONS. NAS. CA	-	-	-	ආ	ñc, Ñc, ÑC	Nc	\u{n}c, \u{N}c, \u{N}C
CONS. NAS. DDA	-	-	-	ඩ	ṅd, ṅD, ṅD	N.d	\u{n}\d{d}, \u{N}\d{d}, \u{N}\d{D}
CONS. NAS. DA	-	-	-	ද	ṅd, ṅD, ṅD	Nd	\u{n}d, \u{N}d, \u{N}D
CONS. NAS. BA	-	-	-	ඹ	m̄b, M̄b, M̄B	Nb	\u{m}b, \u{M}b, \u{M}B
CONS. NAS. JA	-	-	-	ජ	ñj, Ñj, ÑJ	Nj	\u{n}j, \u{N}j, \u{N}J
CONS. QA	क़	-	-	-	q	q	q
CONS. KHHA	ख़	-	-	-	kh	.kh, .K	\b{k}\b{h}
CONS. GHHA	ग़	-	-	-	g	.g	\b{g}
CONS. ZA	ज़	-	-	-	z	z	z
CONS. DDDHA	ड़	-	-	-	r	R	\b{r}
CONS. RHA	ड़	-	-	-	rh	Rh	\b{r}h
CONS. YYA	य़	-	-	-	??!	"y	??!

NOTES:

— Columns D, T, M, S, stand respectively for Devanagari, Tamil, Malayalam and Sinhalese. The fonts used in this paper for the first three scripts have been made by Frans Velthuis (velthuis@rc.rug.nl), Thomas Ridgeway (165 McGraw Street, Seattle, WA 98109 USA), Jeroen Hellingman (jhelling@cs.ruu.nl) and the author. Some of them are still under β -status, so please contact their respective authors for more information on their availability.

— SEVENBIT column: Entries in slanted style are extensions to Frans Velthuis' transcription, proposed by the author.