THE UNICODE STANDARD OF OLD-HUNGARIAN IS INCOMPATIBLE WITH THE TRADITIONS!
Working document with error samples from N4268

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August 15, 2015

1   Itroduction

In the document N4268.pdf, the errors of the previous documents are copied too. Incompatible things packed to a common pack. A character has several equivalent glyph form, but this solution doesn't take it into consideration.

For example, we could see on the figure6, that during the centuries in different territories of the country, different character styles were used. We can see in the table, that disregard the small changes of the glyphs, and disregard the ortographical using, near the same base characters were present in all of the abc sets. Sometimes forgotten characters are missing from the sets, but the existent characters are corresponding to the characters of the other sets. They seems to be different sytes of the same writing system. If we want to use the traditional native hungarian writing system, we have to sign one base character with one code.

Despite of these, the proposal want to sign one base character with two or more code, depend on the style. In this case, for example a text written in the Mezökeresztesi style was not readable with the Telegdi ttf font on the internet. If we could read a text with only the same style of character set it was written, why to use the Unicode?

2   Damages made by dilettante refomers.

In the XX. century, mainly in the last fifteen, twenty years, independent dilettante groups made reforms, to deform the original writing system, using the well known latin abc as model. The several dilettante group created a chaos and anarchy. Today, the different groups already has character sets incompatible with each others, and the original styles.

The reformers never had curage to create new glyphs for the new characters, so they made the worst thing which was possible:

They selected glyphs shape variants from the traditional character sets, and redistributed the glyphs among the newly created and old characters, they giving them new meanings. This way, using some old character sets, a larger character set was created. This harmful

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Figure 1: Ages of using

	a	á	e	é	ë	i	í	o	ó	ö	ő	u	ú	ü	ű
Petrovay János 1903															
Magyar Adorján															
Szakonyi István 1963															
Forrai 1996															
Forrai 1994															
Libsch 1998															
Nyíri Attila <2008															
Badinyi															
Kiszely 2001															

Figure 2: Reform vowels.

Figure 3: Traditional 'U' glyph variants.

method was used widely among the deformers, but there is a very great number of possibilities to cobble a wider character set from the original sets and it caused the anarchy. The character sets created by the deformer groups are incompatible not only with each others, but with the original sets too.

2.1 Detailed collisions.

The code collisions are mainly at the vowels.

2.1.1 Example: The character 'U'

We can see some characteristic glyph form of the letter 'U' on the figure3 above, from the wide glyph variant repertoir of the letter. If somebody wants to create a ttf font, the
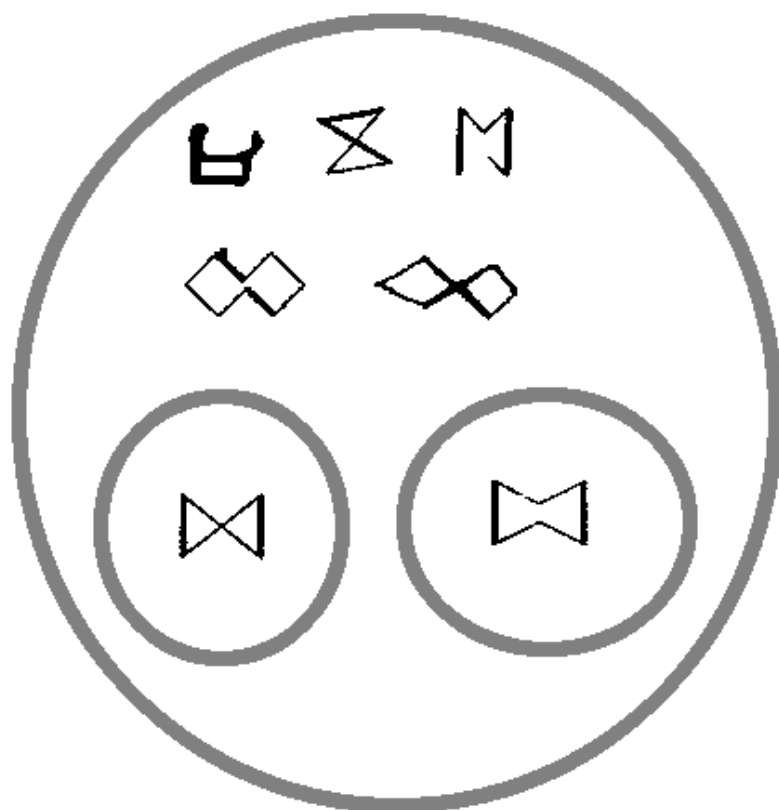
Figure 4: 'U' glyph heaps.

creator should choose freely a glyph among them, in the traditional use. In the reformers writing system, two glyph is selected: one of them as long 'U' and the other as short 'U' letter with distinct meaning. The other glyph forms are undeffinieds. The different dilettante reformer groups created different solutions. We can see on Figure figure2, that for example the reformer Nyíri selected the opposite of the selection of the reformer Forrai.

This way, impossible to create a consistent ttf fonts. The proposal concentrating only the reform ambitions, decided to code the two glyph variants with two independent codes. Deciding from the loudness of the dilettante reform groups was selected one of the solutions. There are no arguments, only violence.

On the other hand, this solution prohibits the other glyph variants of the traditional letter, a mandatory one is selected to use. In this case, impossible to use different styles!

2.1.2 The misunderstandings about characters 'Ü' and 'Ö'

We can see the two characters in the Marsigli-ABC:
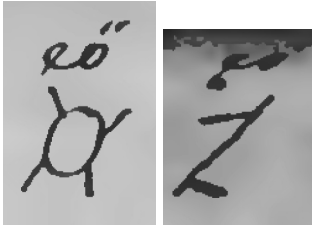
Both of them was transcripted as 'eö'! It had to be only a mistake!
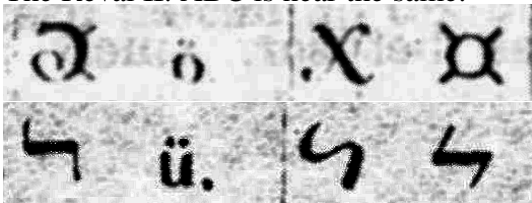The same characters in the Nikolsburgian ABC:

We can see, that the 'Ü' character was transcripted as 'evv' and the 'Ö' character was transcripted as 'vee'. The transcription is not unambiguos at all, because these vowel sounds are missing from the latin language.
The same characters are present in the Kajoni II. ABC, but the 'ü' character is the mirrored pair of the Nikolsburgian and the Marsigli 'ü':
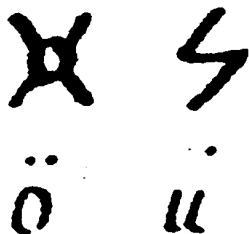
The Révai II. ABC is near the same:

The character 'Ü' has two main glyph shape variants, which are the mirrored pairs of each others, but it has a third variant too, in the Tar I. ABC:

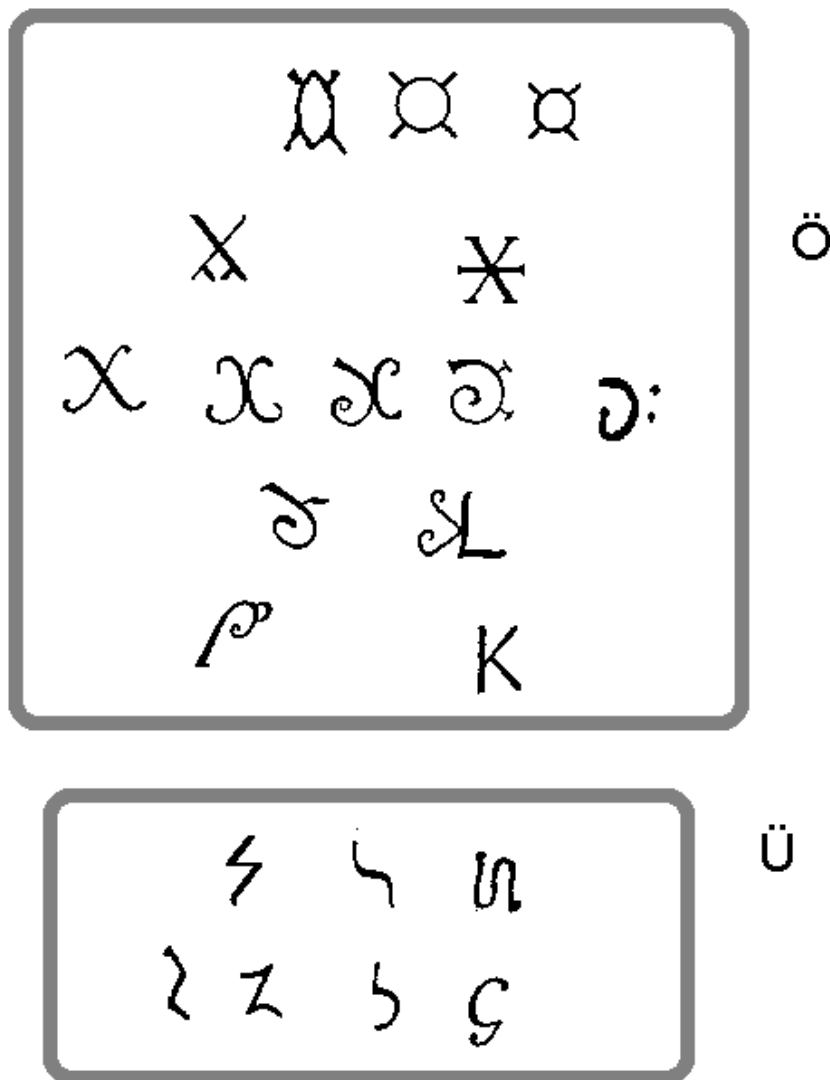Now we demostrated, that the theory of the distinct Nikolsburgian characters is false, but

Figure 5: Traditional 'Ü' and 'Ö' glyph variants.

unfortunatelly this theory is base of the modernization, therefore unthinkable, that any reformer will drop this false theory.

2.1.3 Example: The character 'Ü' and 'Ö'

We have to talk about the 'Ü' and 'Ö' the same time, due to an ortographical anomaly of the so called Marsigli stick. On the Marsigli stick, this two letters was used transposed. The writer systemtically used 'Ü' instead of 'Ö' and 'Ö' instead of 'Ü'. The reformers wanted to increase the count of the characters, so they seized an opportunity.

I found too complicated to draw a diagramme to demonstate the heaps of all solutions to select long and short vowel pairs from these original heaps. There is a total anarchy. Deciding from the loudness of the dilettante reformer groups, was selected one of the solutions. There are no arguments, only violence. Two glyph was selected to use as 'Ü' and two glyph variant to be used as 'Ö'. One member of the pairs is from the glyph vatiants
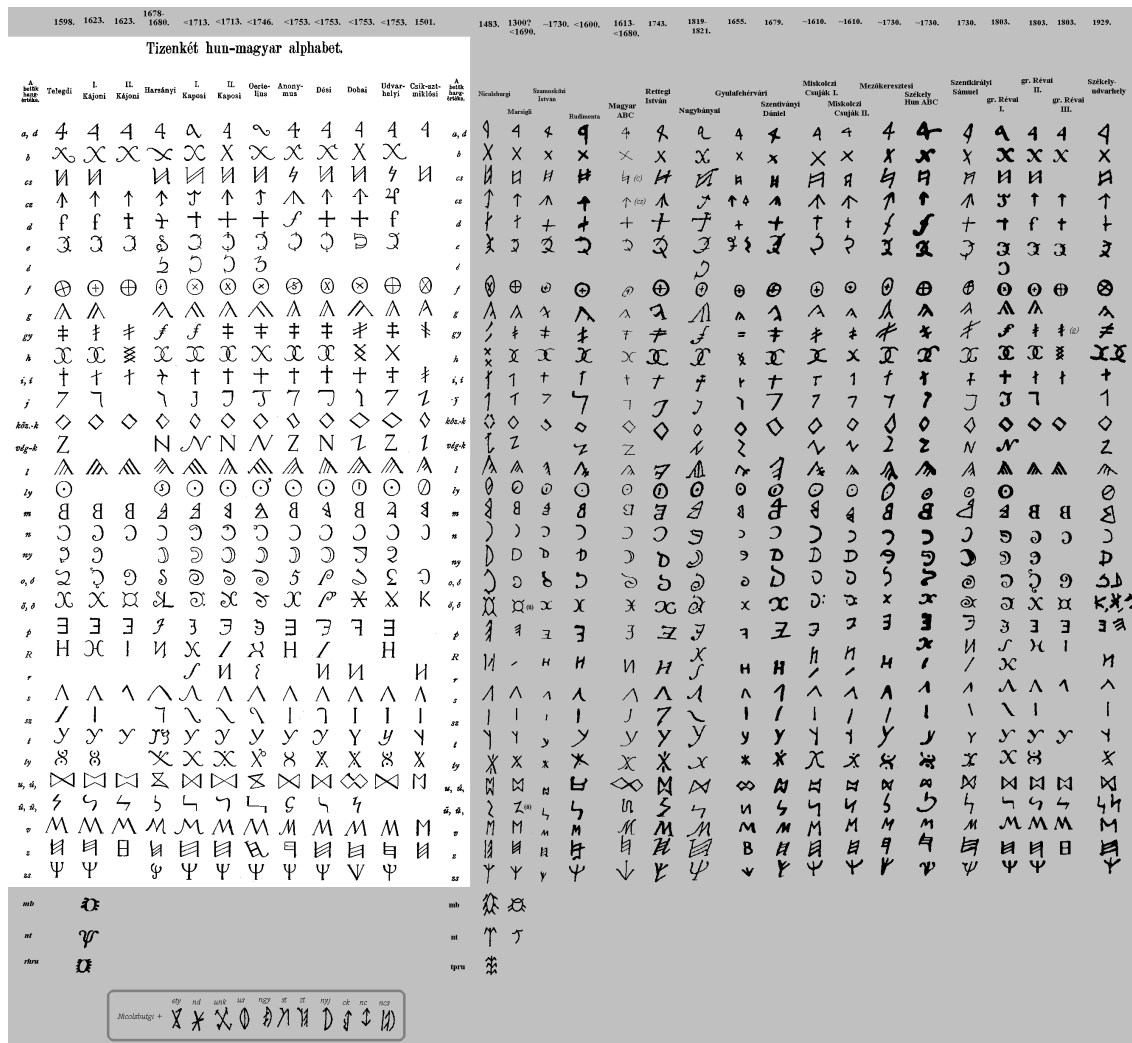
Figure 6: Ages of using

of the traditional 'Ö' letter and the other from the the glyph vatiants of the traditional 'Ü' letter, without determined roles as long or short.

On the other hand, this solution prohibits the other glyph variants of the traditional letters, a mandatory pair is selected to use. In this case, impossible to use different styles!

2.2 Sets of the glyph variants

I am showing some presentations about the fates of the sets of the glyph variants in the proposal. While in the "Old-Hungarian" all the "characters" has only one newly stolen glyph variant, whereas in the "Native-Hungarian N3566.pdf", characters has several glyph variants (figure6), and some of them conficts with the glyph variant of the "Old-Hungarian" character, mapped to the same or other code.
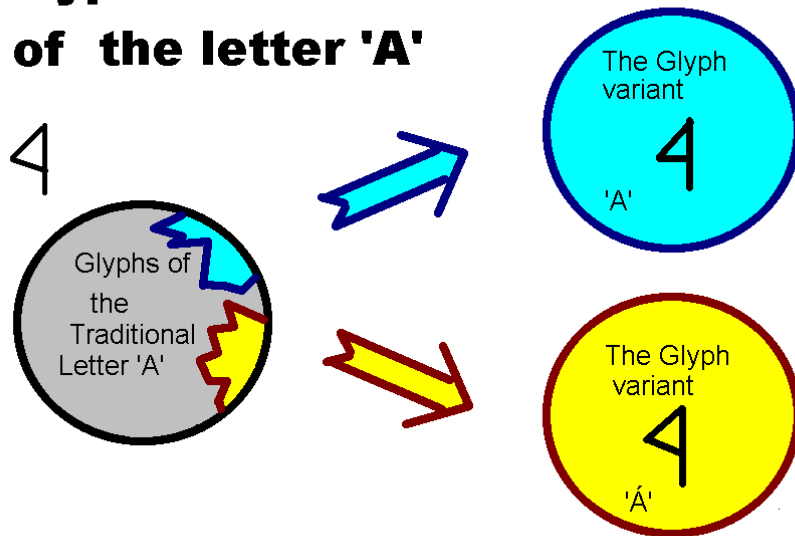
Figure 7: Michael Everson's solution for 'A' and 'A᷄'.

2.2.1 The capital letters and small letters.

In the Hungarian Native writing system, the usage of the distinct capital letters and small letters are against the tradition. The reformers only wants to imitate the latin writing system. In the summer of 2008 it was needn't, but a new wave of a brainstorm brought it. In the history, the small latin letters are the simplified forms of the capital latin letters. The natural evolution of the characters are the opposite of this brainstorm.

2.3 Other errors in the document.

The name of the writing system is delusive. The "Old-Hungarian", it is a group of newly created artifical writing systems, created as pastiches. Due to none of them was comfortable, several dilettante group tried to create a better ones. The chaos was created this way. Of course in the N3697 a great number of disputable solution is present too, but while we are very far from any good solution, I don't want to argue about barely used characters, yet.

3 Conclusion

Maybe Mr Everson likes to develop artifical writing systems, but the Hungarian native writing has about one thousand year history. I propose, to separate the new creations from the traditional characters. I dislike to see the damages which were made by his proposal to the traditional use, to make opportunities to brainstorms. I think, that his proposal is neither good for the reformers nor the traditional users, because it solves the incompat-

Michael Everson's solution:

Glyph-Variants
of the letter 'H' ⊗
and the letter 'E' ⊖

Glyph of
the
"Old-Hungarian"
Letter 'H'

Glyphs
of the
Traditional
Letter 'H'

Glyph of
the
"Old-Hungarian"
Letter 'E'

Glyph of
the
"Old-Hungarian"
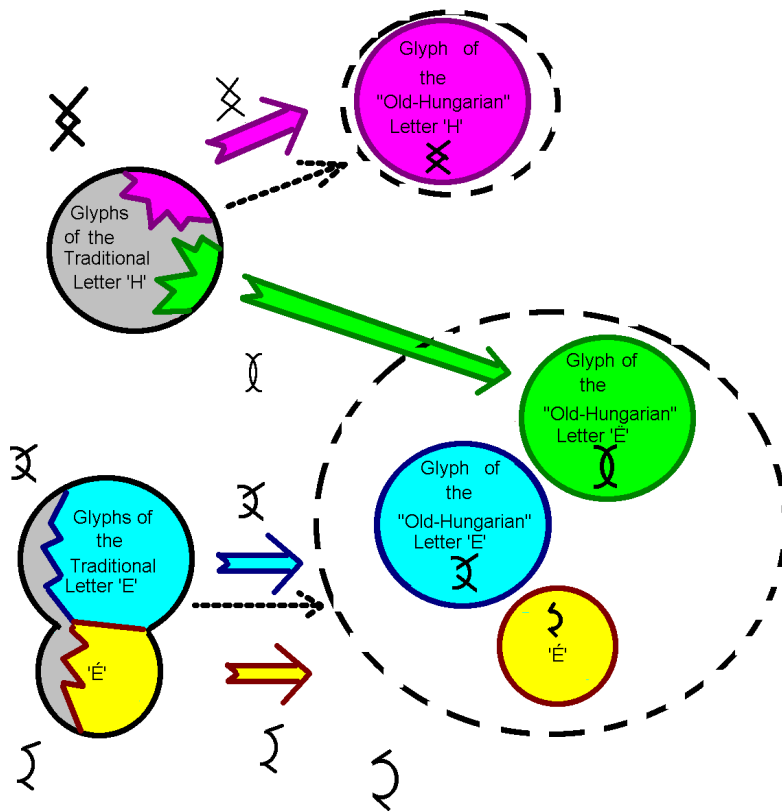Letter 'E'

Glyphs of
the
Traditional
Letter 'E'

'É'

'É'

Figure 8: Michael Everson's solution for 'E' and 'E⟨' and 'H'.

Michael Everson's solution:

Glyph-Variants
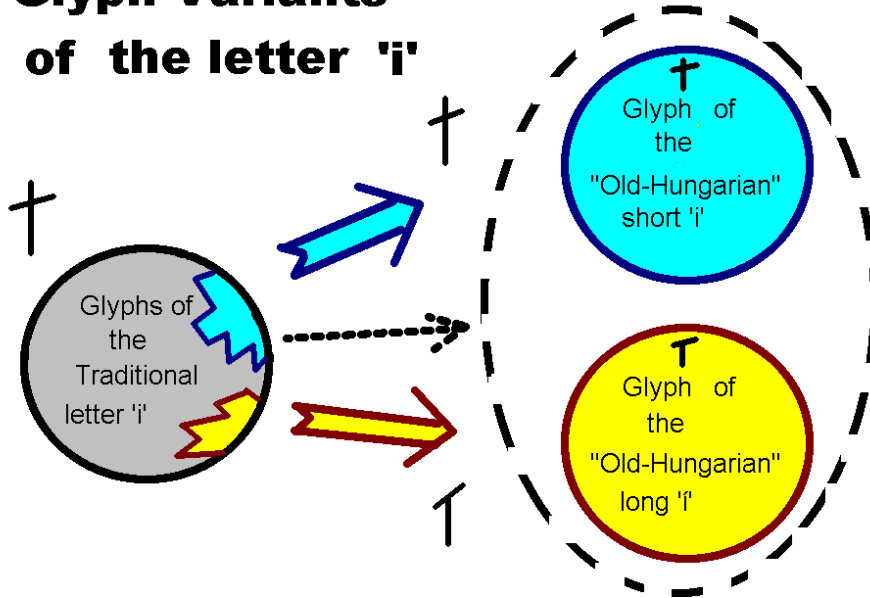# of the letter 'i'

Figure 9: Michael Everson's solution for 'I'.

Michael Everson's solution:
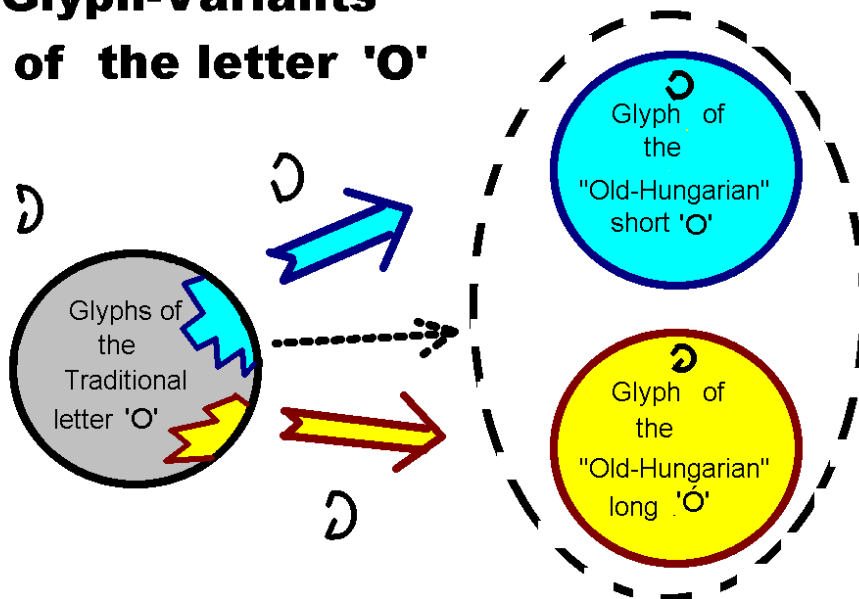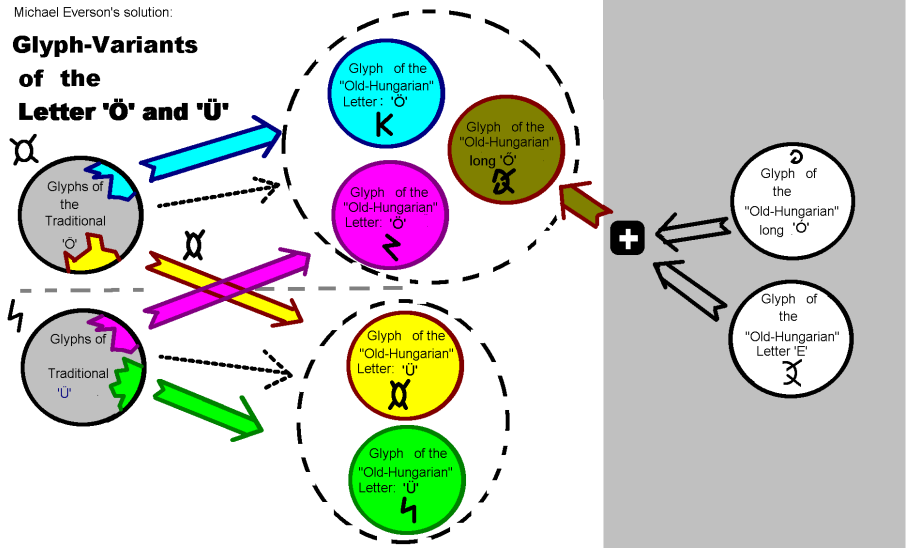
Glyph-Variants
of the letter 'O'

Figure 10: Michael Everson's solution for 'O'.

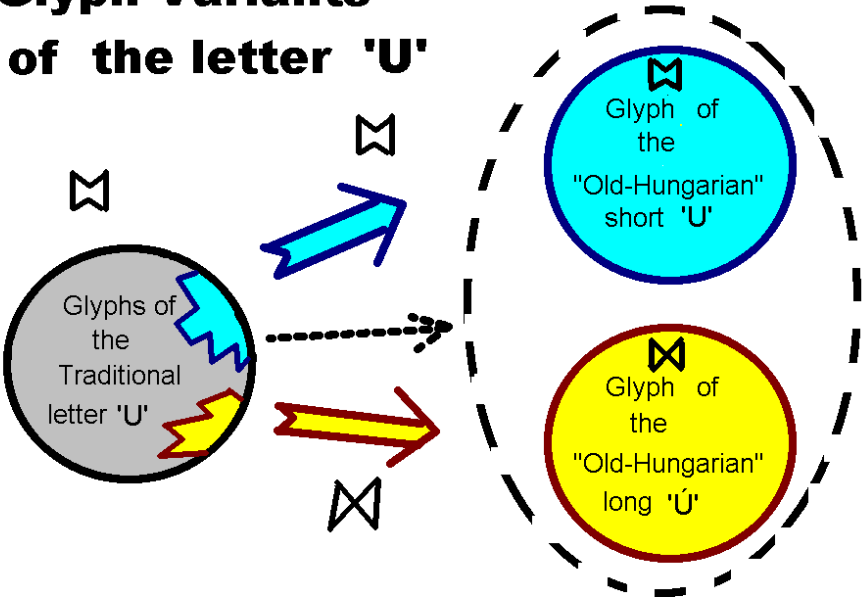Figure 11: Michael Everson's solution for 'OuEu'.

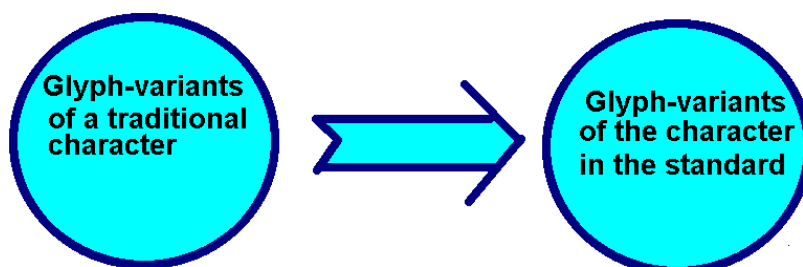Figure 12: Michael Everson's solution for 'U'.

My Request:

Figure 13: My rtequest for the traditional letters.

ibility problems with violence.

I think, that the traditional characters and the newly created characters should be put to separated blocks, so an independent block served the brainstorm characters. If new glyphs were created for the newly created long vowel characters, it had had duplicated the count of the vowels, but this way, we shoud use at least three independent characters for a vowel. One for the original, one for the short and one for the long vowels. I know, that it is a very stupid thing, but the situation created by the reformers is very stupid too. In the brainstorm block the vowels had no determined glyph shape, but only a sound form. (They have really no traditional glyph form!) Therefore every reformer group would use their own glyphs, and it didn't disturbed anybody. However the traditional block got rid of this anarchy.

Michael Everson says, that my proposition is against the UNICODE rules. I don't know the UNICODE rules as well as him, but I dislike the anarchy, the dictatoric decissions and code collissions. As I know the hungarians, if a wrong standard would be accepted, everybody will change the glyph shapes to taste in the ttf fonts, and the anarchy would be greater than ever before! The users like to use diferent styles, and never will let to prohibit them. If more than one code-points will have one traditional character, according to the modernization, it will cause some deep trouble. We will not be able to solve the problems, bacause it will not be possible to create consistent ttf-fonts! Don't think, that the modernized characters are eqvivalents of the traditional characters! The traditional characters sometimes may have similar glyph shapes like the modernized ones, but while the modernized characters have only one glyph shape variant at one codepoint, the traditional characters should have a lot of variants! In that case it will not be impossible to create ttf-fonts, which are useful for both the traditional users, both the modernized users.

4 Conclusion 2.

Michael Everson has had already several tries to mix the traditional and the contemporary created character sets, but allways with the damage of the traditional writing system. I think, that maybe with some dexterity it would be possible to create a usefull version, but
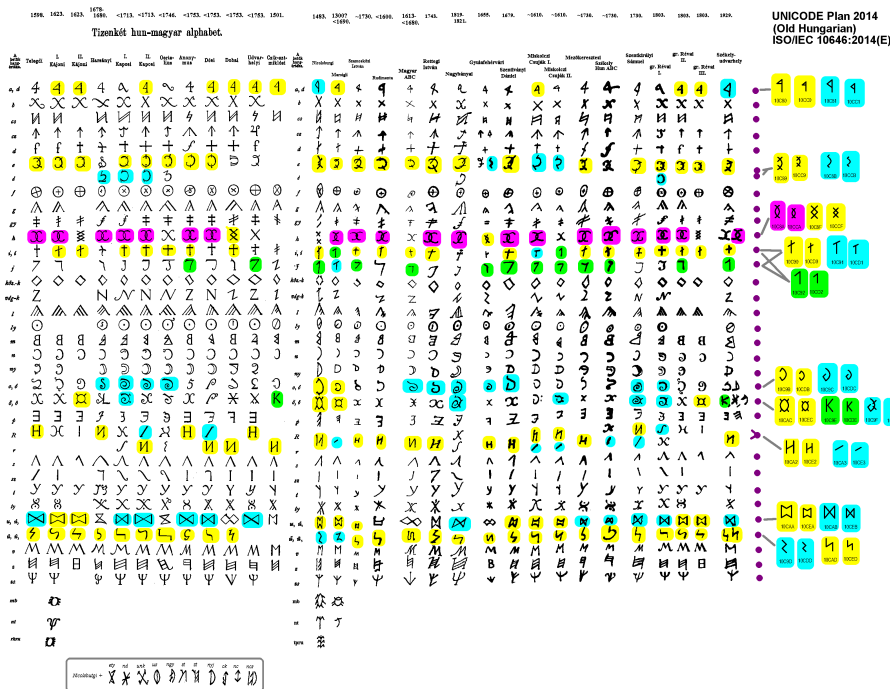
Figure 14: The muddy vowel coding of Michael Everson.

if it is so difficult, maybe it would be better to separate the "Native Hungarian" writing system from the "Old Hungarian" writing systems. Whereas the "Native-Hungarian" is only one traditional writing system, with several abc variants, the "Old-Hungarian" is an group of conflicting artifical writing systems, created not from the characters, but from the glyph variants of the traditional writing, using the muddy scissoring-pasting method of Forrai Sándor, after the II Word War. (The first user of the scissoring-pasting method was Magyar Adorján, in the first fart of the XX. century, but he made only a small change.)

In the traditional writing system capital letters and small letters are not exists, etc...

Furthermore, the "Old-Hungarian" is a group of overcomplicated, unadvised, muddy writing systems, and hardly reconciable with the traditional writing system. It is too dangerous to mix them. Maybe it would be better to consider them as two (or more) separated writing systems.

Michael Everson, Szelp Szabolcs and Hosszú Gábor László respects only the muddy needs of the contemporary writing system-creators, but their conception is unusable in the case of the clear traditional writing system.

According to the solution of Michael Everson, sometimes instead of the characters, only some shape variants of the characters has some codepoint.