

Oriental T_EX **by a dummy**

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EuroT_EX 2009
NLDA, The Hague

What is Oriental T_EX

- ▲ It is a project by Idris Samawi Hamid, Taco Hoekwater en Hans Hagen.
- ▲ The project started shortly after we started the LuaT_EX project.
- ▲ It boosted development of LuaT_EX thanks to a grant that paid for coding LuaT_EX.
- ▲ It also boosted the development of ConT_EXt MkIV and was a real good torture test for OpenType font support.
- ▲ This project also costs us a looooot of time.
- ▲ The main objective is to let T_EX typeset high quality (traditional) Arabic.
- ▲ Closely relates to this is to extend ConT_EXt capabilities to deal with advanced critical editions.
- ▲ In the meantime a high quality Arabic OpenType font has become part of the package.



How we proceed

- ▲ Of course we were a bit too optimistic when setting the time schedule for this project.
- ▲ This is because we need to have quite some bits and pieces in place beforehand.
- ▲ For instance, making the font and perfecting OpenType support involves a lot of trial and error and testing.
- ▲ This is mostly due to lack of specifications, benchmarks and limitations in tools.
- ▲ We have identified the needs for critical editions but have postponed some of that till we have opened up more of LuaT_EX.
- ▲ We are also getting a better picture of what is needed for advanced right to left typesetting, especially in mixed directionality.



Simple OpenType fonts

- ▲ In Latin scripts we have mostly one-to-one and many-to-one substitutions.
- ▲ This can happen in sequence (multiple passes).
- ▲ Sometimes surrounding characters (or shapes) play a role.
- ▲ In some cases glyphs have to be (re)positioned relative to each other.
- ▲ Often the substitution logic is flawed and it is assumed that features are applied selectively (dtp: select and apply).
- ▲ Of course this is unacceptable for what we have in mind.



The Oriental T_EX approach

- ▲ We put as much logic in the font as possible, but also provide a dedicated paragraph builder (written in Lua).
- ▲ The so called First-Order Analysis puts a given character into isolated, initial, middle, or final state.
- ▲ The Second-order Analysis looks at the characters and relates this state to what characters precede or succeed it.
- ▲ Based on that state we do character substitutions. There can be multiple analysis and replacements in sequence.
- ▲ We can do some simple aesthetic stretching and additional related replacements.
- ▲ We need to attach identity marks and vowels in proper but nice looking places.
- ▲ In most cases we're then done. Contrary to other fonts we don't use many ligatures but compose characters.



But we go further

- ▲ The previous steps already give reasonable results and implementing it also nicely went along with the development of Lua_TE_X and Con_TE_Xt MkIV.
- ▲ Currently we're working on extending and perfecting the font to support what we call Third-Order Contextual Analysis.
- ▲ This boils down to an interplay between the paragraph builder and additional font features.
- ▲ In order to get pleasing spacing we apply further substitutions, this time with wider or narrower shapes.
- ▲ When this is done we need to reattach identity marks and vowels.
- ▲ Optionally we can apply hz like stretching as a finishing touch.



Look at luatex

- ▲ no order (kh ī t ā w [u] l)
- ▲ first order
- ▲ second order
- ▲ second order (Jiim-stacking)
- ▲ minimal stretching
- ▲ maximal stretching (level 3)
- ▲ chopped letter khaa (for e.g. underlining)

(hkeetawul)

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