

Introduction to Taha wAw

Writing Geometric Method - {=d=b} (اب)

Writing Arabic Way - {wAw} {عـ}

Writing with Arabic Geometric Letters {Taha}

Writing with Mirrored Geometric Letters {Taham}

Writing with Latin Matching Letters {wAw}

(7, 3, 2) ≡ {c, q, x} ≡ (ح , ع , ء)

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1- What is The Geometric Method

The Geometric Method, called “**Tareeqah Handasiyyah**” {Taha} in Arabic, is a new method of writing Arabic texts using Arabic Geometric letters. English and French are written using reversed or mirrored Geometric letters (**Taham**). The “**Writing Arabic Way**” {wAw} Method is identical to Geometric method but using Latin Matching letters used in English and French.

This method is a simplified version of Arabic writing using a small set of simple basic shapes for **consonant letters** which can be enhanced by turning reversing or adding up to three points above or below these basic shapes.

Each letter has a unique shape and represents a unique human sound which can have one of two possible states: **static or dynamic**. Silent letters are not allowed.

In Arabic classic, a minor set of smaller shapes is dedicated for the mark of static state called “**Sukoon**” and for the marks of dynamic states called “**Harakat**” which means movements. These marks are written above or below consonant letters.

There are three short movements in Arabic classic called “**Fathah, Dummah, and Kasrah**” and three long movements called **Mudood: “Mad Fath, Mad Dum and Mad Kasr**”. However, only the vertical symbol of Mad Fath is rarely encountered in certain words as in (الله، الرحمن).

The symbols of the three consonant letters called “**Alif, Waw and Yaa**” were assigned for the long movements and used as vowel letters. These letters are used also as carriers for the letter Hamzah which may cause spelling mistakes.

There are other complementary marks of states in Arabic classic as the three marks of **Tanween : “Tanween Fath, Tanween Dum and Tanween Kasr**” to indicate the sound of the letter “N” at end of words and the stress mark called “**Shaddah**” and “**Maddah**”.

Maddah above Alif is used to replace Mad Fath associated to the consonant letter Hamzah as in (قرآن) and also used extensively in the holey Qur’an associated with vowels before stressed letters or before Hamzah to indicate a longer movement as in (شَاء، الحاقّة).

In Taha method, a stressed letter can be replaced by double letters where the first letter is marked with the static mark of Hidden Sukoon. The three marks of Tanween can also be replaced by the three short movements followed by the static letter “N”.

There is a strict distinction among short movements, long movements and consonant letters. The same symbols were written **horizontally** in case of **short movements** and **vertically** in case of **long movements**.

2- Matching Geometric and Latin Letters

In order to write Arabic and English texts using Latin matching letters (lml), the small and capital Latin letters were redefined so that they have a **matching one to one relationship** with the strictly predefined Geometric Letters. In the writing Arabic way {wAw} some capital Latin letters are replaced with combined English consonant letters or French vowels.

In {wAw}, and for compatibility with English, the dynamic arabic marks will be written after the consonant letters above or below a joint called **Waslah** and they will be called **vowels**. A **“hidden Sukoon”** will be assumed after each consonant letter not followed by a vowel.

Alternatively, a **“hidden Hamzah”** is assumed before each vowel not preceded by a consonant letter. This case is encountered in all English or French words starting with vowels. This hidden **“Hamzah”** is called **“Alif”**. The indefinite English article **“a”** corresponds to the first Abjad consonant letter **“Aleph”** which was used also as numeral one.

The small Latin letters (**a, u, i, e, o**) were assigned the role of **Geometric short movements** while the capital Latin letters (**A, U, I, E, O**) were assigned to **Geometric long movements**.


For compatibility with English, two new Geometric short vowels called **“Kashah”** and **“Offah”** (**e, o**) and two new Geometric long vowels called **“Mad Kash”** and **“Mad Off”** (**E, O**) were added to the 3 Arabic short Geometric vowels called **“Fathah, Dummah, Kasrah”** and to the the 3 Arabic long Geometric vowels called **“Mad Fath, Mad Dum, Mad Kasr”**

These two additive long vowels are used frequently in spoken Arabic as in the famous singing term **“{Off yA lEl}”** which can't be written accurately in Arabic classic.


Therefore, we have **five short Geometric vowels written horizontally** which correspond to small English vowels and five **long Geometric vowels written vertically** which correspond to capital English vowels as follows:

(a, u, i, e, o) & (A, U, I, E, O) {  } & {  }

The following four English letters, which are missing in Arabic, including the combined letter (ch), were added to Geometric letters:

(**g, p, v, ch**) {  }

The Arabic Geometric letters (**ع , ح , ء**) missing in English are matched with redundant English letters as (**q, c, x**) which are multi sound letters and which can be replaced by other Latin letters with unique sounds in English and French texts .

(**q, c, x**) {  }

3- Matching Geometric, English and French Letters

The number of Geometric consonant letters is **32 letters** made by using the following **ten basic shapes** and by reversing, turning or adding points to these shapes.

{أحمد طورلك} {طورك} {أحمد طورلك}

The number of Geometric vowels in Arabic and English is **10 vowels** made by using the following **three basic shapes** and by reversing or turning these shapes. Horizontal shapes are assigned to short vowels while vertical shapes are assigned to long movements.

{ء، ا، آ} {أ، إ، ع}

A fourth smaller basic shape (ا) can be used to cater for additional **8 French vowels**.

The **Phoenician Abjad letters** are the ancestor of the Arabic and many other modern Alphabets. The head of the mate ox (Aleef in Arabic) was used by the Canaanite to represent the first Phoenician Abjad letter called "**Aleph**".

The **22** Phoenician Abjad letters are all consonant letters grouped in six words. The **first Abjad word** consists of four consonant letters (أبجد) {أبجد} pronounced {أبجد} and written (abjad) in English. The first Abjad consonant letter {أ} called "**Hamzah**" or "**Alif**" in Arabic was replaced by its movement in Latin (a) {a} called "**Fathah**" in Arabic.

Unfortunately, the first Abjad letter was misunderstood by the Greek and then by the Romans. "Aleph" {أ} was hidden and its movement {a} was preserved as a vowel and the symbol (x) was thrown at the back of the alphabet to become a **redundant letter** while the sound of a **hidden Hamzah** is still assumed in all English words starting by a vowel.

Therefore, the first Phoenician Abjad consonant letter "Aleph" was transformed into the Greek vowel **Alpha** and into the Latin vowel (A). Other Phoenician letters were ignored or transformed into vowels as the consonant (Ayn) which transformed into the vowel (i).

The form of the first Arabic letter (أ) {أ} called "**Alif**" consists of two symbols: The first symbol (ا) called "**Alif Mamdoodah**" is inspired from the shape of a finger normally used when counting to indicate the numeral one and the second symbol (ء) {ء} called "**Hamzah**" is inspired from the head of the Canaanite ox to indicate the first Abjad consonant letter.

From the three possible forms of the first Geometric Arabic letter {ء، ا، آ} called "Alif" or "Hamzah", The middle form {ا} was selected to be the standard Geometric consonant letter.

The second major misunderstanding of Phoenician consonant letters committed by the Romans occurred in the third Abjad letter (ج) which is pronounced {j} in Arabic classic and {g} in spoken Arabic in Egypt. The Romans selected similar shape for the third Latin letter (C) but was pronounced initially as {g} or {k} and now as {s} or {k}.

Since the Greek dropped the Abjad letter {j} and replaced it by “Gamma”, and transformed the first consonant Phoenician letter Aleph to a vowel called Alpha, the name of their set of letters was called “**Alphabets**” instead of “**Abjad**”. The Romans followed the Greek approach.

It took centuries for the Romans to add the letters (g), (j) and (k). However, the Arabic Abjad letter (ج) is still missing in Latin letters and the Latin letter (C) which supposed to become **redundant letter** after the introduction of Latin letters (g) and (k) is still heavily used.

The French word (**kilo**), which means one thousand, is one of the few French words starting with (k). This word was derived from the Arabic word (**kayl**) which means (measure). This was due to the fact that the French adopted the Arabic Decimal system and the Arabic numerals, called “**Les Chiffres Arabes**“, in French.

When the Greek decided to use the old decimal system, they borrowed three additional Phoenician letters to increase the Greek Alphabet from 24 to 27 letters including the letter (q) which is the first letter in the last Abjad word (**q, r, sh, t**).

The letter (q) was included in the Latin letters but pronounced as {k}. When the Romans added the letter (k) to their Alphabet, the letter (q) supposed to become redundant.

The most flagrant deviation from the Phoenician Alphabets is encountered in the Abjad letter (عين) (**Ayn**) {ع=اَـاَـ} which means eye in Arabic and in English. Unfortunately, the sound of this letter is neither encountered in the Greek letters nor in the Latin letters.

The name of the Abjad letter (عين) (Ayn) {ع=اَـاَـ} became “**eye**” {xAy} {اَـاَـ} (i) in English which is understood as a matter of pronunciation but its new shape {i} is still in contradiction with its original rounded shape and its role became a vowel and a consonant letter .

We conclude that while there are three redundant Latin letters (x, c, q) but these letters are still playing the role of other letters for historical reasons. However, there are three Phoenician letters (ع , ح , ء) completely disappeared from the Latin letters but are still being used in Arabic letters.

In wAw method the redundant letters (**x, c, q**) will be redefined and given their original Abjad roles which represent unique sounds found in Arabic letters (ع , ح , ء).

Geometric letters are based on the **square shape** which is the simplest shape with equal sides and equal right angles. Each of the first five Geometric Abjad Arabic letters has a **number of sides** equal to its **numeric value** as follows:

$$\{\text{ا، ب، ج، د، ه}\} (\text{١، ٢، ٣، ٤، ٥}).$$

Therefore, it is probable that a **preliminary counting system** based on the **5** fingers of one hand was used by the Phoenicians and by the Arabs before reaching the first Decimal system using with **10** fingers of the two hands. Additionally, we notice that the actual Arabic letters differ from Geometric letters by rounding the right angles.

4- Evolution of Arabic Numerals and Decimal System

The Arabs added six new letters to the original 22 Phoenician Abjad letters in order to establish a new **Arabic Decimal System** composed from 3 groups of nine letters each, for units, tens and hundreds plus one letter for one thousand.

After the introduction of **Zero** in Arabic decimal system, a set of only **ten symbols** based mainly on the **number of sides** was used as numerals. The symbol for **Zero** was represented by a **dot** without any side and the symbol for **Numeral One** was represented by “**Alif**”.

This first generation of Arabic numerals is wrongly called **Hindi Numerals**. This fact is reflected in similarity of the fifth numeral (٥) and the fifth Abjad letter (ه) which still has each the same rounded shape.

A second set of ten numerals based mainly on the **number of angles** instead of sides was also used with the flexibility of using acute angles and rounded sides. **Zero** was represented by a **circle** without any angle. This second generation of Arabic numerals became dominant and is called “**Arabic Numerals**” or “**Les Chiffres Arabes**” in French.

The third generation of Arabic Numerals called “**digital Numerals**” is a new version of Arabic numerals but with restriction in using right angles and equal sides.

In the Taha wAw book, we will follow the new **Arabic Decimal System** which reduced the number of symbols from **28** Arabic letters to **10** “Numerals” or “**Arqam**” in Arabic.

The **Arabic Decimal System** equipped with **ten Numerals** and with the leadership of **Zero** spread all over the world and settled in the minds and the hearts of every single person who can count up to ten using his fingers.

The **Arabic Decimal System** reproduced other similar systems by using a subset or a superset of numerals as the **Binary System**, **Octal System** and **Hexadecimal System** which are widely used in information systems and computer technology.

5- Arabic Letters on the footsteps of Arabic Numerals

In {Taha} Method, the Arabic classic letters with all initial, median, final and isolated forms including the various forms of Hamzah are reduced first to **10 basic geometric shapes** to form a new **Arabic Writing System** by following the successful experience of numerals.

The **direction of writing** will not present any problem as English texts can continue to be written from left to right by using reversed Geometric letters while Arabic texts can continue to be written from right to left using Geometric letters.

Readers can refer to **Taha wAw book** which provides a full description of Taha wAw method.

The **first chapter** of **Taha wAw book** establishes a one to one relationship between Arabic Geometric and Latin matching letters and then lists the **advantages** and the possible future restricted **evolution** of wAw method.

The **second chapter** provides a comprehensive list of **writing rules** for Arabic and English texts by referring to **matching tables** of Geometric and Latin letters.

The **third chapter** puts the **computerization** of wAw method into practice by using the normal English keyboard and the new geometric font files.

The **fourth chapter** shows Arabic **sample texts** written using wAw method. These texts were selected from the Holy book of Islam "**Qur'an**" and from the poems of the Palestinian Poet "**Mahmoud Darwish**".

English readers can refer to the book entitled "**English using wAw**" which is dedicated for writing English texts in wAw. In this book, **English letters** were **classified** into groups of short vowels, long vowels, soft letters, hard letters, combined letters and silent letters.

For each group a comprehensive list of English words containing same letters with similar pronunciation was given and samples from them were **transliterated** using wAw method.

In the article entitled "**Taha wAw Words Anatomy**", few Arabic words and Geometric letters were compared in English and Hebrew to conclude that the **Phoenician** origin is not limited to Abjad letters but can also be extended to Abjad words.

In the article entitled "**Taha wAw Words derivation**", One Arabic verb "**cut**" written in **Taha** and **wAw** was selected to derive about 1000 words in order to give an idea on the richness of the Arabic language in structures and **vocabularies**.

Taha wAw method, is not intended to do any radical change on any language. It just offers an open and extensible set of simple geometric letters to be used for **transliteration** of texts from many languages by using the same set of common geometric letters.

Writing Arabic Way {wAw}, The Universal Method of Writing

In Taha wAw, there is no silent letters, no combined letters, no accents, no mix between vowels and consonant letters. Each letter defines a unique sound and is associated with a movement called vowel otherwise it is static.

There are no spelling rules for individual words but there are simple general rules of writing and spelling of phonetic consonant letters. Each letter has a unique sound and form.

Further **improvement of wAw** method can be achieved by using additional dots on Latin letters in order to preserve the concept of small letters and capital letters.

Geometric vowels can also be improved by using a new symbol similar to the shape of a horizontal small un-pointed letter Yaa above consonant letters to replace the short movement **Kasrah** written below consonant letters.

The same shape of new Kasrah will be used vertically for **Mad Kasr**. Another symbol similar to Shaddah after omitting the median side will be used for **Tanween Kasr**. Therefore, all marks of movements will be written above consonant letters.

The **open set of Geometric letters** and geometric vowels can be enhanced to apply the same method on other languages and there will be a companion wAw book for each language. The companion book for the French language "**French using wAw**" has been already issued.

In order to use wAw method by **French language** the set of geometric vowels will be enhanced by eight vowels. Four additional French oral vowels and four additional French nasal vowels will be required. Only one additional **basic symbol** will be required.

Three French nasal vowels were assimilated with the three Arabic marks of Tanween called (**Tanween Fath**), (**Tanween Dum**) and (**Tanween Kasr**) and the fourth one can be assimilated with (**Tanween Off**) or to the reversed (Tanween Dum).

There will be only **10 basic symbols** to create the total of **32 Geometric consonant letters** and **5 smaller basic symbols** to create **18 Geometric vowels** by turning or reversing or adding up to three points to these symbols.

Ten rules of wAw method and three matching tables of Geometric letters and Latin letters are provided with **examples of Arabic, English and French texts**.

"**Alfatihah**", the first chapter of Qur'an, and "**My Mother**", a poem for Mahmoud Darwish which are translated into English and French were selected for this purpose.

Taha letters will be used for writing Arabic text from right to left while **Taham** letters were used to write English and French texts from left to right.

6- The Ten rules of wAw method for Arabic and English

- 1- The letter (Alif) is replaced by a consonant (Hamzah (ء) or Mad Fath). (-) is used for Hamzatu –lwasl.
- 2- (D) (ض), (Dh) (ظ), (K) (ق), (S) (ص), and (T) (ط) have heavy sound. Small letters have light sound.
- 3- (dh) (ذ), (gh) (غ), (kh) (خ), (th) (ث), (ch) and (Dh) (ظ) correspond to single letters: (P, Q, C, B, H, Z).
- 4- (a, u, i, e, o) are short vowels: (Fathah, Dummah, Kasrah, Kashah and Offah). (y) is always consonant.
- 5- (A, U, I, E, O) are long vertical vowels: (Mad Fath, Mad Dum, Mad Kasr, Mad Kash, Mad Off).
- 6- (an, un, in) are used for (Tanween: Fathatan, Dummatan and Kasratan) corresponding to (L, M, N).
- 7- (~) can be used for (Maddah), Double letter or single one with (W) for (Shaddah). (V) for (Waslah).
- 8- (x) (ع), (c) (ح), (q) (ع) are arabised letters. (x) is replaced by (ks, gz, z), (c) by (k, s) and (q) by (k, K).
- 9- A Geometric letter is followed by a vowel or (Sukoon), otherwise a hidden Sukoon (Y) is assumed.
- 10- (t) (Taa marbootah) at end of a word corresponds to (R) and transforms to Haa (h) if not linked.

7- Matching Tables of Arabic, English and French Letters

Added Letters						ضغف			ثخذ			قرشت			سغفص			كلمن			حطي			هوز			أبجد													
G	ق	ث	پ	ت	ط	ع	ب	ا	ظ	خ	ث	ت	ن	ج	س	ك	م	ل	ن	م	ل	ك	س	ج	ي	ب	ا	ظ	غ	ع	ح	ط	ق	ث	ا	ب	ج	د	هـ	ز
R	ق	ث	پ	ت	ط	خ	ب	ا	ظ	خ	ث	ت	ن	ج	س	ك	م	ل	ن	م	ل	ك	س	ج	ي	د	ع	غ	ع	ح	ط	ق	ث	ا	ب	ج	د	هـ	ز	
E w	c h	v	p	g t / h	g h	D h	D	d h	k h	t h	t h	s h	r	K	S	f	q	s	n	m	l	k	y	T	c	z	w	h	d	j	b	x								

32 Geometric (G), Reversed Geometric (R) & English Matching (Ew) letters

Shaddah / Maddah	Sukoon / Waslah	Mad Off	Mad Kash	Mad Kasr	Mad Dum	Mad Fath	Offah	Kashah	Kasrah	Dummah	Fathah
شدة/مدة	سكون/وصلة	مد أوف	مد كسح	مد كسر	مد ضم	مد فتح	أفة	كسحة	كسرة	ضمة	فتحة
~ / ~	~ / -	ك	ك	ت	د	ا	و	ع	ح	ا	ا
nn/~	n/-	O	E	I	U	A	o	e	i	u	a

10 Arabic and English vowels and 4 Arabic marks

Letter Type	Naf Fath	Naf Dum	Naf Kasr	Naf Off	Lammah	Mad Lam	Summah	Mad Sum
Latin Font	L	M	N	G	Y	R	X	J
wAw Letter	aa	uu	ii	oo	eu	Eu	iu	Iu
Geometric	≡	≡	≡	≡	≡	≡	≡	≡
Rever. Geom	≡	≡	≡	≡	≡	≡	≡	≡

8 French Specific nasal and oral Vowels

8- Taha wAw Arabic, English and French Texts

Alfatihah (Taha & wAw) (سورة الفاتحة)

سورة الفاتحة - لفتيح

sUratu -lfAticah

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ (1)

بِسْمِ اللَّهِ - لِّلَّهِ - الرَّحْمَنِ - الرَّحِيمِ (1)

bismi -llAhi -rracmAni -rracImi (1)

الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ (2)

الْحَمْدُ لِلَّهِ - رَبِّ - الْعَالَمِينَ (2)

-lcamdu lillAhi rabbi -lqAlamIna (2)

الرَّحْمَنِ الرَّحِيمِ (3) مَالِكِ يَوْمِ الدِّينِ (4)

الرَّحْمَنِ - الرَّحِيمِ - (3) مَالِكِ - يَوْمِ - الدِّينِ (4)

-rracmAni -rracImi (3) mAliki yawmi -ddIni (4)

إِيَّاكَ نَعْبُدُ وَإِيَّاكَ نَسْتَعِينُ (5)

إِيَّاكَ - نَعْبُدُ - وَإِيَّاكَ - نَسْتَعِينُ (5)

xiyyAka naqbudu wa xiyyAka nastaqInu (5)

اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ (6)

اهْدِنَا - الصِّرَاطَ - الْمُسْتَقِيمَ (6)

-hdinA -SSirATa -lmustaKIma (6)

صِرَاطَ الَّذِينَ أَنْعَمْتَ عَلَيْهِمْ

صِرَاطَ - الَّذِينَ - أَنْعَمْتَ - عَلَيْهِمْ

SirATa -lladhIna xanqamta qalayhim

غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ (7)

غَيْرِ - الْمَغْضُوبِ - عَلَيْهِمْ - وَلَا - الضَّالِّينَ (7)

ghayri -lmaghDUbi qalayhim walA -DDAllIna (7)

My Mother (Taham)

My Mother

ﻣﺎﻫﻤﻮﺩ ﻣﺎﺭﻭﺶ

By Mahmoud Darwish – Palestine

ﻣﺎﻫﻤﻮﺩ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ - ﻗﻮﻟﻠﻪ

I long for my mother's bread

ﻣﺎﻫﻤﻮﺩ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

My mother's coffee

ﻣﺎﻫﻤﻮﺩ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

Her touch

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

Childhood memories grow up in me

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

Day after day

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

I must be worth my life

ﻣﺎﻫﻤﻮﺩ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

At the hour of my death

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

Worth the tears of my mother.

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

And if I come back one day

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

Take me as a veil to your eyelashes

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

Cover my bones with the grass

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

Blessed by your footsteps

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

Bind us together

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

With a lock of your hair

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

With a thread that trails from the back of your dress

ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ ﻣﺎﺭﻭﺶ

I might become immortal

أنا قد أصبح قديماً لا يموت

Become a God

أصبح إله

If I touch the depths of your heart.

إذا لمست أعماق قلبك.

If I come back

إذا عدت

Use me as wood to feed your fire

استخدمني كخشب لتغذي نيرانك

As the clothesline on the roof of your house

أنا كخط الحبال على السطح من بيتك

Without your blessing

بدون بركتك

I am too weak to stand.

أنا أضعف من أن أقف.

I am old,

أنا كبير السن،

Give me back

أعطني

the star maps of childhood

أعطني خرائط النجوم من طفولتي

So that I along with the swallows

أعطني حتى أكون مع الخفافيش

Can chart the path

أعطني حتى أعرف المسار

Back to your waiting nest.

أعطني حتى أعود إلى بيتك.

A ma mère (wAw & Taham)

A ma mère

a ma mEr

= □= □££

Mahmoud Darwish - Palestine

mahm'Ud darwIsh - palestIn

□=□□££ £=££££ - £=££££££

J'ai la nostalgie du pain de ma mère,

j'e la nostAlji diu pii du ma mEr,

£ '£ £= £££££££ ££ ££ ££ □= □££ ,

Du café de ma mère,

diu kafe du ma mEr,

££ £=££ ££ □= □££ ,

Des caresses de ma mère...

de carEs du ma mEr...

££ £=££££ ££ □= □££ . . .

Et l'enfance grandit en moi,

e l'aanfaans graandit aa mwa,

£ £££££££ £££££££ £ □££ ,

Jour après jour,

jUr apre jUr,

£££ ££££ ££££ ,

Avec une mèche de tes cheveux,

avek Iun mEsh du te shuveu,

ⲁⲓⲛ ⲙⲉⲥⲏ ⲉⲗⲏ ⲉⲧⲏ ⲧⲉⲥⲏ ⲧⲉⲥⲏ

Un fil qui pend à l'ourlet de ta robe

uun fll ki paa a l'Urle du ta rOb...

ⲙⲉⲗⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ

Et je serai, peut-être, un dieu,

e ju sure, peut-Etr, uun dyeu,

ⲉⲗⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ

Peut-être un dieu,

peut-Etr uun dyeu,

ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ

Si j'effleurais ton cœur !

si j'ufleure toon keur !

ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ

Si je rentre, enfouis-moi,

si ju raantr,aanfwi-mwa,

ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ

Bûche, dans ton âtre.

bIush, daan toon Atr.

ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ

Et suspends-moi,

e siuspaa-mwa,

ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ ⲉⲧⲏ

Corde à linge, sur le toit de ta maison.

Kord a lIny, slur lu twa du ta mezoo.

كورد الىنج = لور لىنج ، سور لى توى دى تا ميزو .

Je ne tiens pas debout

ju nu tyaan pa dubU

جى نى تيان با دى بى

Sans ta prière du jour.

saan ta priyEr diu jUr.

سان تا پرىير دى جور .

J'ai vieilli.

j'e vyEyi.

جى اى فيلى .

Ramène les étoiles de l'enfance

ramen lez etwAl du l'aanfaans

رامن لى ايتوال دى لانفانس

Et je partagerai avec les petits des oiseaux,

e ju pArtAjre avek le puti dez wazO,

ع جى پاراآجره اوك لى پوتى دى وازو ،

Le chemin du retour...

lu shumii diu rutUr...

لى شومى دى روتور . . .

Au nid de ton attente !

o nI du toon attaant !

و نى دى تون اتانت