

# Harmonization of Arabic and Latin script

Possibilities and obstacles

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## Introduction

This essay discusses the possibilities and obstacles raised by the task of designing a typeface family for the Arabic and the Latin script. The first part highlights issues of general concern that are worthwhile to mention in order to construct a frame of discourse. This frame is not strictly confined to typeface design but also includes considerations of related fields in order to achieve the goal of a context sensitive discussion of the topic.

The argument continues with a description of aspects of typeface design for the harmonization of the Arabic and the Latin script. First the idea of harmonization is examined for it is a term that might be misleading and therefore has to be defined. The discussion advances by highlighting crucial points that have to be considered in the design of a typeface family for both scripts.

The methods of description and analysis will then be applied to a choice of case studies. These consist of two groups – typefaces that include both scripts which were not designed with the particular aim of harmonization in mind, and typefaces especially conceived to fulfil the needs of both scripts in a balanced manner.

Finally the author wants to mention his own limitation of not being a native reader of the Arabic script. Although this essay was researched with great care and is based on sincere reasoning he gladly acknowledges corrections and clarifications.

## 1 Towards a valid discourse

At the date of writing the FontShop library offers around 40.000 digital typefaces, the vast majority of them Latin-script designs (fontshop.de, 12.12.05). The number of Arabic typefaces on the market is marginal compared to the number of mostly Latin designs and additionally the qualitative level of Arabic fonts is often unsatisfactory. It is remarkable that the users of one of the widest spread scripts in the world are confined to a few dozen typefaces.<sup>1</sup>

The reasons for this disparity are diverse and hard to track exactly, but one can assume that the general economic dominance of the Western hemisphere plays an important role.<sup>2</sup>

In the historical evolution the limitations of typographic technology to portray the Arabic script authentically posed another serious obstacle. Because the printed script used to be inferior to the high level of calligraphy, mechanical text production spread slowly throughout the Arab world. Only with the 20th century, or the beginning of mass production and communication, the high demand for print-production outweighed the concerns about aesthetic values (Safadi Y. 1980).

Further one should mention the historically important entwinement of written Arabic and the Islamic word of God. During the spread of Islam the Arabic script and language were seen as the exclusive messenger of the Muslim teaching – hence the believer had to read the Qur'an only in Arabic

<sup>1</sup> This disparity becomes even more striking when taking the prominence of Greek typeface design in relation to its use into account.

<sup>2</sup> Demand and possibilities for a more active Arabic typeface design scene are restricted by the generally less developed economies and education systems of the Arab world.

and translations were not recognised (Al Samman T. 1980). This explicit linkage between divine message and its visual representation caused that developments of the script always had to deal with inherent religious connotations. Regularly authors refer to this connection as a hindrance for the flourishing of Arabic typography (Smitshuijzen Abi-Farès H. 2001).

It is out of the scope of this essay to discuss the reasons for this relative underdevelopment. What is necessary to note is the fact of a different evolution of Arabic and Latin typography. This has to be emphasized because a recurring element in the debate about Arabic typography is the inappropriate adoption of descriptive criteria of the Latin script. A plausible reason for this inconsiderate approach may be that the majority of design publications stem from Europe or North America, but also voices from the Middle East do not hesitate to judge Arabic typography solely in relation to its Latin counterpart (see for example Smitshuijzen H. 2001 and Khera P. 2003). This hints at a Western influence on the discourse about Arabic typography. Although this as such is not necessarily harmful, domination of one kind of ideas, values and assumptions might overshadow different approaches which are less prominent. Eventually influence becomes questionable, when it imposes structures of thought on other models. The comparison of Arabic with Latin typography, based on historically developed terms and assumptions of the latter is such an undertaking. By using a frame of discussion shaped by 500 years of Latin printing history, the discourse neglects the autonomy of Arabic typography. The possibility of developments different to those of Western typography has to be acknowledged, otherwise the discourse risks to facilitate cultural imperialism. In order to prevent this, a semantically conscious discussion should be brought forward.

By borrowing from linguistic analysis, we can try to understand that different cultural backgrounds have implications on the very perception of seemingly objective facts.<sup>3</sup> Culture-bound predispositions in perception can be influenced by the visual representation of language and language itself. As Florian Coulmas points out “*writing [...] not only maps, but also imposes structure*” (Coulmas F. 1989; p.39). Accordingly, the way we conceive of linguistic structures is influenced by our written language.<sup>4</sup> If one accepts that native readers of varying scripts describe and perceive the visual representation of spoken language each in a different way, one has to be careful in applying terms and conceptions of the Latin script on the Arabic script and vice versa. Thus a person, educated in a Latin-script dominated environment will necessarily perceive an Arabic text in a different manner than a native Arabic reader. Depending on the level of knowledge about the foreign script, non-native readers apply terms and descriptions rooted in and suited to their own native script<sup>5</sup>. From such a viewpoint emerges a superficial description of shapes and the resulting judgements are bound to the familiar shapes of one’s native script. A discussion on this level is nei-

3 “[...] users of markedly different grammars are pointed by their grammars toward different types of observations and different evaluations of externally similar facts of observation, and hence are not equivalent as observers but must arrive at somewhat different views of the world” (Whorf B. 1956; p.221)

4 A very convincing hint at this fact is that in two West African languages without a literary tradition no word for “word” exists at all (Coulmas F. 1989; p.40).

5 “Arabic [...] can be characterized as linear, musical, rhythmic, fluid, dynamic, decorative, individualistic, contemplative, mystical, and asymmetric [...] Latin letters can be perceived as formal, impersonal, rigid, separate, symmetrical, static, grey, geometric, vertical and mechanical.” (Blankenship S. 2003; p.61)

ther enlightening nor supportive for independent advancements in Arabic typography. Emil Ruder notes that “unfamiliar writing forms hold an appeal for us even if we cannot read them; we enjoy them as formal patterns comparable to a work of art. If we could read them, we should automatically lose interest in them as form” (Ruder E. quoted from Grace T. 2003, p.2). The step to recognize a foreign script as a representation of language, rather than a collection of interesting abstract shapes takes some effort. An effort that has to be made to ensure a description of non-Latin scripts in their own right.

### 1.1 Consequences for the typographic practice

A telling example of the consequences caused by a semantically unconscious discourse is the approach brought forward by Yasar Abar (Khera P. 2003). He suggests to be influenced in his design not by the Latin script, but by some of its design principles – the idea of a single baseline and a x-height – and accordingly to be able to preserve the cultural integrity of the script [Figure 1]. This assumption is superficial, for it is rather the underlying structure, than the stylistic shaping that defines a script. By implementing a single baseline and a x-height Arabic becomes distorted – it is being latinized. The fundamentally changed, or even inverted proportions of letter shapes form an obstacle in the recognition of memorized word images.<sup>6</sup> Hrant Papazian argues that because of the different use of vertical space in different scripts equalization of the skeletal structure deteriorates the integrity: “By replacing a script’s traditional proportions with arbitrary ones inherited from the Latin master we weaken its natural formation of word shapes – the key to efficient reading” (Papazian H. 2004; p.15). Accordingly readability suffers from the artificial ideal of equal proportions. Yet one should note that the question of readability is not adequately researched for most non-Latin scripts<sup>7</sup>. Sound decisions in accord with readability need empirical data to inform the choices of typeface designers – there is a high demand for future studies in this field.

Experimental approaches in Arabic typeface design like the one described above, should not be rejected in principal. However it is imperative to question how experiments are undertaken. Do they stem from pragmatic reasoning, or are they simply copying existing approaches without reflection on their practical reasons and merits? Experiment has to scrutinize its aim and its origin to be authentic. The eurocentric<sup>8</sup> notion, that Latin typography should serve as a role model for typographic cultures with a shorter history should be re-evaluated in order to initiate and emphasize efforts that stem from the very culture a design is aimed at. A true and original evolution of Arabic typography can not be achieved by forcing ideas and values of the Latin model on to it – it has to flourish in its own right.



**Figure 1**  
Example of the application of Latin design principles to the Arabic script

<sup>6</sup> Gerrit Noordzij is even more drastic in his rejection of unconventional letter forms: “[...] shapes that do not confirm to convention are just not writing” (Noordzij G. 2005; p.9) Writing being used by the author as a overarching definition of the visual representation of language.

<sup>7</sup> Also for the Latin script the question of readability is still heavily disputed and reliable empirical data to underline common assumptions is rare.

<sup>8</sup> “Eurocentrism is a cultural phenomenon in the sense that it assumes the existence of irreducibly distinct cultural invariants that shape the historical paths of different peoples. Eurocentrism is therefore anti-universalist, since it is not interested in seeking possible general laws of human evolution. But it does present itself as universalist, for it claims that imitation of the Western model by all peoples is the only solution to the challenges of our time” (Amir S. 1989; p.7)

## 2 The concept of harmonization

Except for possibly very few examples, a designer who is aiming to produce a font family for more than one script will be a native reader and speaker of one, but not the other(s). This in itself poses a reasonable obstacle. The skill of the native reader to spot the minute details that decide if a peculiar shape looks common and natural is a difficult learning process for the foreign designer. Thomas Grace refers to these details as ‘critical events’ and asks: “*In designing a variation on an unfamiliar script, how can decisions be made as to which features of a character comprise the ‘critical event’, and which parts are ornamental?*” (Grace T. 2003; p.4). As he continues, this question can be remedied to some extent by thorough study of the script, the language and the cultural background the foreigner is not familiar with. Nevertheless the designer often still depends on the judgements of native readers to make sound decisions suiting the eye of the intended audience.

Harmonizing two different scripts raises further questions. Exemplary for the occurring issues are Arabic and Latin with their almost antithetic structures: Opposed writing directions, one with joining, the other with separate characters, a very strong calligraphic influence on the one, and an independent typographic aesthetic on the other hand. When set together the typographer faces various script and language dependent problems such as different beginnings and endings, varying text lengths, different apparent text sizes, unbalanced colour of text blocks on the page, different use of the Cartesian space<sup>9</sup> that results in different leading and therefore registration etc. The goal of harmonization on the level of typeface design is to solve as many of these obstacles as possible, without distorting one of the scripts involved, or harming its cultural authenticity. It is clear that some attributes are out of the range of possible influence – no typeface designer will try to change the direction of a script.<sup>10</sup> Therefore the designer has to decide which features are subject to harmonization and which are out of the scope of his undertaking. Some aspects are more important than others because, as Robert Bringhurst notes, “*the more closely different alphabets are mixed, the more important it becomes that they should be close in color and in size, no matter how superficially different in form*” (Bringhurst R. 2002; p.107).



**Figure 2**  
Differences in use of the Cartesian space

### 2.1 Apparent size

For Arabic and Latin have a completely different structure it is useful to analyse the respective use of the Cartesian space. Whereas the Latin script divides the used space in roughly 3 different areas, the shapes of the Arabic script in its simplest form can be grouped in 5 areas on the vertical axis<sup>11</sup> [Figure 2]. This results in more differentiation of shapes and accordingly to a more varied and moving pattern in text. Further the wide range of ascending and descending elements is accompanied by relatively small shapes and

<sup>9</sup> I am using this term here like Peter Enneson suggested on Typophile: “*Cartesian space is space conceived in rectilinear (x,y, or x,y,z) coordinate terms. For type this means thinking about how different typefaces or different script systems use vertical (x) space and horizontal (y) space.*” (typophile.com, 2.12.05)

<sup>10</sup> Interestingly similarly radical (and by the Latin script influenced) proposals have been made in the quest to reform the Arabic language and script but none of these extreme solutions have been widely accepted and implemented (Hunziker H. 1985).

<sup>11</sup> For both scripts this arrangement could be more detailed but is not necessary for the intended illustration.



**Figure 3**  
Distortion in order to achieve equal proportions between Latin and Arabic

counters along the joining line of the letters. These elements constitute inherent characteristics of the Arabic script and although they may cause a smaller appearance compared to the Latin script it is artificial to solve this by stretching the Arabic teeth height to match the Latin x-height [Figure 3]. Apart from the distortion that erases distinctive features and differences between shapes, necessary room for diacritic dots and vocalization marks would be lost. Whereas diacritic dots are needed, few Arabic publications are set with full vocalization. Depending on the intended use of a typeface, the designer should inform his choices regarding the space assigned for vocalization marks because they also influence the optical size (Bringhurst R. 2002; p.113).

For similar pragmatic and aesthetic reasons the opposite approach to compress the Latin x-height to fit the Arabic teeth is not satisfactory, therefore the designer has to find different solutions to the aforementioned problems. A first step is the analysis of the extremes in character size and how they relate to each other. By optically equalizing the tallest characters of both scripts one can judge what other measures have to be taken to let both scripts look balanced side by side.

## 2.2 Colour

The weight of a typeface is one of the main features that decide over its look on the page in a block of text. The weight distribution of Arabic and Latin is opposed – the emphasis lies on the horizontal and vertical parts respectively. Because the human eye perceives horizontal strokes thicker than verticals of the same weight, the designer has to deal with fundamental differences in colour distribution. Further one has to take into account, that the Arabic script uses vertical space in much more variety than the Latin script which allows less possible shape constructions. Because of this formal limitation, Latin displays most information between baseline and x-height. This causes a stronger line-formation than in Arabic<sup>12</sup>. Thus assigning the same leading to both scripts of the same point size results in a very generous leading on the Latin side, whereas the Arabic shows a conventional interlinear space. The varying whitespace between lines of text adds to unequal colour in text blocks. Accordingly weight adjustment has to go beyond the level of character shapes. To achieve an even colour balance questions of bi-script typography have to be considered.

## 2.3 Contrast and modulation

The issue of contrast and modulation is closely related to that of colour, for they are partly interdependent. But whereas the colour changes the prominence, contrast and stroke modulation have mainly implications for the character of the text. Accordingly harmony in regard of equal importance of the two scripts can be achieved without modifications of the character. It depends on the intended combination of Arabic and Latin, whether differences in character should be minimized or even emphasized. For single foreign script words in a continuous text it can be desirable to preserve differences in character, while the same content set parallelly in different scripts

<sup>12</sup> Language dependent frequency of letters is another crucial element that influences the structure and colour of a text block. Gerrit Noordzij points out that during the formation of the Latin script in the Middle Ages the document most often written was the Bible in Latin language and therefore represents the archetypical environment for the forms we know today. The shaping of the script was conceived for the rules of this specific language (Noordzij G. 2005; p.82).



should usually have the same appearance. If the latter is chosen, the type designer needs to adjust modulation and contrast of both scripts to make for a harmonious design. Issues to observe for this undertaking are associated to the design tools the designer assumes as determinants of shape formation. Here it is notable that whereas Latin calligraphy witnessed a fundamental change in style with the introduction of the pointed pen, Arabic calligraphy never applied this tool. For the Latin script the pointed pen dominated the design of printed types from the middle of the 18th until the 20th century (Noordzij G. 2005; p.72). The resulting differences in shape formation, especially on the level of contrast and modulation, are crucial. This development in Latin writing is essential to understand the different progression of Arabic calligraphy and successively typography.

Nevertheless the tools a designer envisions for his design must not implicitly be the traditional tools of the scripts, but might as well be defined to some extent by the designer – limitation to the characteristics of a reed-nib is neither useful nor necessary. The crucial element in any case is the consistent application of selected features. These could include joins of letters, in- and out-strokes, terminals, curve shaping, writing-speed, stress, etc. Designing the two scripts in accord with tool definitions and script structures is the challenging task the typeface designer is confronted with.

## 2.4 Stylistic elements

The possibilities to harmonize stylistic elements are limited. In case of a Latin serif typeface, the treatment of serifs has only very little influence on the Arabic companion for there are no comparable elements. Vice versa there is no need and reason to design Latin accents in accord with Arabic diacritic dots. Both elements are subject to different rules and considerations.

However it is possible and certainly not harmful to aim for a similar character of Arabic and Latin. By writing and drawing both scripts the designer will necessarily shape them in his personal style and both will correspond to each other. Certainly one has to familiarize oneself beforehand to the foreign script to get an insight into the formation and construction of shapes. Just like the character in the design of a single script doesn't need to be forced by deliberate introduction of features, the harmonious character of numerous scripts comes from pragmatical considerations: *"The good craftsman seeks out the commonplace and tries to master it knowing that originality comes of necessity and not of searching"* (Johnston E. quoted from Noordzij G. 2000; p.58). In case of the addition of a script to an existing design, elaborate analysis of the model has to be undertaken.

## 3 Case studies

For ease of comparison the following case studies will be sorted into two groups – first designs that cater for both scripts without being initially designed for that purpose, and second typefaces that were conceived for multi-script setting.

The typefaces are set according to the line spacing the Arabic script needs – a common practice in bi-script setting<sup>13</sup>. For some of the typefaces

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13 The opposite approach to use the Latin line-spacing for Arabic text is basically unfeasible because the Arabic lines of text would collide.



it was necessary to adjust the point size to have the same optical appearance – if that was the case, both variations are shown. The corresponding examples are shown in the appendix where all settings are given at the bottom of the test sheets.

### 3.1.1 Microsoft Times New Roman

This typeface is implemented in all major operating systems and therefore it is discussed for its ubiquity and resulting status of role-model.

When typeset without correction, the Latin text is bigger than the Arabic. One has to increase the Arabic by around 1,5 points to arrive at a comparable optical size. This measure, does not, however, remedy the remarkable differences in colour. By increasing the size of the Arabic text, the grey value comes closer to that of the Latin counterpart, but also irregularities in the pattern become more obvious. These changes in colour are not script related, but a sign of unsatisfactory design. Exemplary for the level of craftsmanship is the Gim letter family, which is too dark and therefore remarkably stands out and accordingly adds to the uneven appearance. Further the constraints of the simplified Arabic<sup>14</sup> design do not contribute positively to a harmonious image – the heavy joining line produces accumulations of black on the page. The contrast of the Latin characters is more pronounced and the stroke modulation more detailed and precisely defined.

In summary one can observe, that support for the Arabic script was added without much concern of harmonization.<sup>15</sup>

### 3.1.2 Linotype Nazanin OpenType

In 2005 Linotype Library added Latin support to their Arabic typefaces during the conversion from the Type 1 format to Open Type. *Nazanin*, originally designed and produced in 1978 by Linotype in Altrincham, UK, (linotype.com 12.1.06), was complemented by a modified version of Hermann Zapf's 1950 designed *Palatino*.

The apparent size is convincingly adjusted – both scripts can be used side by side without modifications in point size. Although Latin is slightly darker in text setting, it does not vary to such extent, that it significantly deteriorates the harmony of a page in both scripts. Differences in character are more significant, because the Arabic design is smoother – the crispness of *Palatino* is nowhere to be found in *Nazanin*. Accordingly there are also notable variations of contrast, Arabic being very calmly modulated with little differences between thick and thin, and Latin showing pronounced and abrupt changes of direction and thickness.

Overall *Nazanin* can be described as a solution which successfully preserves, in spite of the inherent restrictions of the combination of existing typefaces, distinct characteristics of Arabic and Latin.

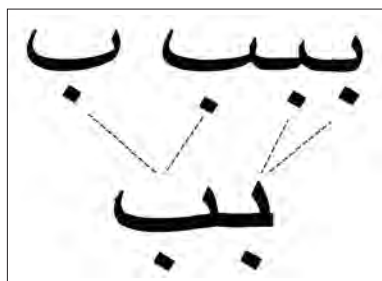


Figure 4  
The concept of "Simplified Arabic"

<sup>14</sup> "Simplified Arabic" is the term Linotype used for their simplification method of the Arabic script in order to accommodate the needs of Linotype composition. Letters which usually need 4 representation forms are depicted with two and letters with two forms are restricted to one in this approach [Figure 4], (Linotype and Machinery Limited, n.d.).

<sup>15</sup> *Microsoft Arial* even uses the same Arabic character representations as *Times New Roman* although the Latin design is completely different. This is exemplary for decisions based on economic calculation without considerations of aesthetic or cultural values.



**Figure 5**  
Minion Pro in dark grey and Adobe Arabic in light grey.

### 3.1.3 Adobe Arabic

Adobe issued 2005 a complementary Arabic font to Robert Slimbach's *Minion Pro* which was published 2000 (adobe.com, 12.1.06). The *Adobe Arabic* typeface, designed by Tim Holloway, uses the Latin set of *Minion Pro* in a slightly wider and heavier version [Figure 5]. The problem of apparent size differences between both scripts is solved without restriction – both typefaces look equally prominent on a page in bi-script layout.

Colour balance is very even with a minute overhang towards the Latin. This is surprising to note, for a heavier version of *Minion* was chosen consciously. The reasons for this decision are open to speculation, in any case the slight variation in colour causes no irritation at all.

Contrast and modulation are close, but not exactly equal – the Arabic in this example tends more to monolinear shapes than the Latin. Curve formation and modulation are closely related in terms of detail and execution. This constitutes a deciding factor for the general proximity in character.

### 3.2.1 Microsoft Tahoma

Microsoft issued *Tahoma* as part of their on-screen typefaces for Windows 95.<sup>16</sup> The Latin was designed by Matthew Carter and Monotype staff added the Arabic repertoire according to the specified design principles (Smitshuijzen Abi-Farès H. 2001).

Arabic and Latin look equal in size in spite of the relatively big x-height of the latter. This is achieved by tall shapes along the joining line and very open counters in the Arabic design. Additionally some characters that are usually descending are shifted up notably. The resulting minimalist descending elements make for an unconventional character<sup>17</sup>. It is however observable, that no economical benefits resulted from this measure. Because of the density of elements on top of the joining line more leading becomes necessary. Further it forced the introduction of small diacritic dots that might diminish in small sizes – a possible deterioration of readability.

The colour of the Arabic is significantly brighter and not evenly distributed. The abundance of elements in the area on top of the joining line causes too high density in some letter combinations.

Although close in character and proportions, the Arabic is less satisfactory than the Latin design for the mentioned reasons.

### 3.2.2 Microsoft Arabic Typesetting

The *Arabic Typesetting* typeface of 2002 was designed by John Hudson and Mamoun Sakkal, working on Latin and Arabic respectively. To ensure an authentic Arabic design the creators inverted the until then common design process: “*In designing typefaces with coordinated Arabic and Latin scripts, the trend has been to adjust the Arabic proportions to match the Latin. In Arabic Typesetting, we tried for the first time to design the Latin to match the Arabic by providing longer ascenders and descenders, and reducing the impact of capital letters since Arabic does not have such a feature*” (Hudson J. & Sakkal M. 2002). Accordingly the Arabic has a very strong traditional calligraphic touch and makes extensive use of ligatures. Although of comparable optical size,

<sup>16</sup> Although designs for on-screen rendering are subject to different problems, the topic of harmonization can be discussed independently.

<sup>17</sup> The proximity in proportions to Latin is obvious and might be intended.

Arabic and Latin vary in some respects remarkably. The Arabic is very light, not only in comparison to the Latin design. It has to be used in relatively large point sizes which is contradictory for a design with the intended use of text setting.

Though the solution to increase the Latin ascenders and descenders improves the overall harmony, it is aesthetically not very beneficial. Also the character of the two scripts differs considerably – the outspoken calligraphic nature of the Arabic contrast strongly with the fairly static and conservative Latin design.

### 3.2.3 Koufiya by Nadine Chahine

In 2003 Nadine Chahine designed *Koufiya* during the Master of Arts course in typeface design at the University of Reading, Great Britain. The stated aim of this undertaking was a harmonious and equal image in bi-script setting without concessions to each cultural background (Chahine N. 2003; p.19). *Koufiya* is also exceptional because it is the only discussed Arabic design based on the Kufi calligraphic style.

Arabic and Latin look well harmonized in terms of size and weight. Colour balance of the text blocks is even the closest of all designs in this study. Further it is the only example wherein the Latin design has a more playful character and the Arabic appears more rigid. This is due to the Kufi inspiration and the pronounced verticals. It is even notable that these verticals appear too heavy and therefore stand out of the page – a deterioration of the text pattern.

However one has to mention that this version of the typeface is not the final result and has to be judged as a beta-version, whereas all other examples are available for purchase.

## Conclusion

As aforementioned, contemporary Arabic typography has other options than imitation of existing patterns and ideas to flourish alongside the Latin type-world. The chosen case studies show a variety of approaches with varying success. Experiments in various directions are possible and desirable for the evolution of Arabic typography as an autonomous and emancipated realm. As Mamoun Sakkal stated, the *“need for compatibility between Latin and Arabic has a positive impact on Arabic typography as long as we do not make our goal merely to imitate the aesthetics of Latin typography. That is, we should keep a balance between the authentic personality of Arabic and the need to modify it in some ways to make it more compatible with Latin”* (sakkal.com, 20.12.05).

The comparatively short history of Arabic Typography and hence its relative underdevelopment should not be read as a drawback that has to be remedied with radical and short-sighted methods. Rather one should acknowledge it as a vast field of possibilities and unexplored territory that offers challenging problems which demand original solutions from typeface designers and typographers alike.

4297 words

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## Illustrations

**Figure 1: Khera Paul**, 'Has Yasar Abbar developed the Arab world's answer to Univers?' in *Eye magazine*, Vol. 13, No. 50 (2003), p.34, (131%)

**Figure 2:** Microsoft Times New Roman

**Figure 3:** ibid. digitally distorted

**Figure 4: Linotype and Machinery Limited**, *Yakout, A fine simplified Arabic design for Linotype composition*, Altrincham, n.d., (80%)

**Figure 5:** Adobe Arabic and Minion Pro

## Appendix

### Case studies

- p.14 Microsoft Times New Roman
- p.15 Microsoft Arial
- p.16 Linotype Nazanin OT
- p.17 Adobe Arabic
- p.18 Microsoft Tahoma
- p.19 Microsoft Arabic Typesetting
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### Examples of bi-script layout

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**a)** *Abbasieen hospital business card*, from the author's collection, Damascus 2002, (100%)

**b)** *Iran Air ticket*, from the author's collection, Tehran 2005, (100%)

p.22

**c)** **Bahadi Myriem, Gadouar Laïla, Aitsimelmi Farid, Lahsen Taïbi**, *Harrap's L'arabe utile en voyage*, Chambers Harrap Publishers Ltd, Edinburgh, 2004, pp.92-93, (100%)

p.23

**d)** **Langenscheidts**, *Sprachführer Arabisch, Redewendungen und Wörter für die Reise*, Langenscheidt KG, Berlin und München, 1979, pp.38-39 (100%)

p.24

**e)** **Langenscheidts**, *Taschenwörterbuch Arabisch*, Langenscheidt KG, Berlin und München, 1976, pp.66-67 (100%)

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**f)** **Schukry Kamil, Humberdrotz Rudolf**, *Metoula Sprachführer Ägyptisch Arabisch*, Langenscheidt KG, Berlin und München, 1967, pp.38-39 (100%)

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**g)** **Minke Georg**, *Construction manual for earthquake resistant houses built of earth*, X-CHANGE culture-science, Wien, 2005, p.9 (100%)

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**h)** **Chajjam Omar**, *Wie Wasser im Strom, wie Wüstenwind, Gedichte eines Mystikers*, Verlag Edition Orient, Meerbusch 1992, no page numbers (90%)

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Preamble

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been

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الديباجة

لَمَّا كَانَ الاعتراف بالكرامة المتأصلة في جميع أعضاء الأسرة البشرية وبحقوقهم المتساوية الثابتة هو أساس الحرية والعدل والسلام في العالم. ولما كان تناسي حقوق الإنسان وازدراؤهما قد أفضيا إلى أعمال ممجية أذت الضمير الإنساني. وكان غاية ما يرنو إليه عامة البشر انبثاق عالم يتمتع فيه الفرد بحرية القول والعقيدة ويتحرر من الفزع والفاقة. ولما كان من الضروري أن يتولى القانون حماية حقوق الإنسان لكيلا يضطر المرء آخر الأمر إلى التمرد على الاستبداد والظلم. ولما كانت شعوب الأمم المتحدة قد أكدت في الميثاق من جديد إيمانها بحقوق الإنسان الأساسية وبكرامة الفرد وقدره وبما للرجال والنساء من حقوق متساوية وحزمت أمرا على أن تدفع بالرقى الاجتماعي قدماً وأن ترفع مستوى الحياة في جو من الحرية أفسح. ولما كانت الدول الأعضاء قد تعهدت بالتعاون مع الأمم المتحدة على ضمان إطراد مراعاة حقوق الإنسان والحريات الأساسية واحترامها. ولما كان للإدراك العام لهذه الحقوق والحريات الأهمية الكبرى للوفاء التام بهذا التعهد. فإن الجمعية العامة تنادي بهذا الإعلان العالمي لحقوق الإنسان على أنه المستوى المشترك الذي ينبغي أن تستهدفه كافة الشعوب والأمم حتى يسعى كل فرد وهيئة في المجتمع، واضعين على الدوام هذا الإعلان نصب أعينهم، إلى توطيد احترام هذه الحقوق والحريات عن طريق التعليم

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لَمَّا كان الاعتراف بالكرامة المتأصلة في جميع أعضاء الأسرة البشرية وبحقوقهم المتساوية الثابتة هو أساس الحرية والعدل والسلام في العالم. ولما كان تناسي حقوق الإنسان وازدراؤها قد أفضيا إلى أعمال همجية أذت الضمير الإنساني. وكان غاية ما يرنو إليه عامة البشر انبثاق عالم يتمتع فيه الفرد بحرية القول والعقيدة ويتحرر من الفزع والفاقة. ولما كان من الضروري أن يتولى القانون حماية حقوق الإنسان لكيلا يضطر المرء آخر الأمر إلى التمرد على الاستبداد والظلم. ولما كانت شعوب الأمم المتحدة قد أكدت في الميثاق من جديد إيمانها بحقوق الإنسان الأساسية

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## Universal Declaration of Human Rights Preamble

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Koufiya - during development

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**مستشفى العباسيين**  
**Abbasieen Hospital**








دمشق - ساحة العباسيين  
 خلف الملعب  
 فاكس : 4616659  
 هاتف : 4611705 - 4622704 - 4612703 - 4622702 - 4622701 - 4622700

a)

Page 3

**هواپیمائی جمهوری اسلامی ایران**  
**مسافرت خوشی را برای شما آرزو مند است**  
 مسافرين محترم ميستوانند اشياء زير را بعنوان بار دتي مجاني حمل نمايند.

**IranAir** wishes you a happy and comfortable flight.  
 Passengers can carry the following articles free of charge above the baggage allowance:

						
يك پالتو، شال يا پتو	يك چتر يا عصا	يك كيسه دتي زنانه	مقدار متناهي مقدار كتاب	يك دوربین يا كيسه دزين عكاسي كوچك	كواره كوچك دتي و غذاي كوچك	صندل هر نهادر بار
An overcoat, wrap or blanket	An umbrella or walking stick	A lady's handbag or pocketbook	A reasonable amount of reading matter	A small camera and a pair of binoculars	Infant's carrying basket with infant's food	A fully collapsible invalid's wheel-chair and or a pair of crutches

b)



COURSES ET SHOPPING

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COURSES ET SHOPPING

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### PAYER

#### S'exprimer

**où est-ce qu'on paye ?**  
(Mar, Alg) فين نخلص؟  
fin nK-Halas ?  
(Tun, Alg) وين نخلص؟  
win nK-Halas ?

**pourriez-vous me l'écrire, s'il vous plaît ?**  
(Mar) تقدر تكتبو عافاك؟  
taQdaR tektbou 'afak ?  
(Tun) تنجم تكتبو يعيشك؟  
tnejem tektbou 'aychek ?

**est-ce que je peux payer par carte de crédit ?**  
(Mar, Alg) تقدر تخلص بـ كارت كريدتي؟  
naQdaR nK-Halas bi kart de kredi ?  
(Tun) تنجم تخلص بـ كارت كريدتي؟  
nejem nK-Halas bi kart de kredi ?

**je vais payer en liquide**  
(Mar, Alg) غادي نخلص بالفلوس  
radi nK-Halas bilflous  
(Tun) باش نخلص بالفلوس  
bach nK-Halas bilflous

**désolé, je n'ai pas de monnaie**  
سامحتي ماعنديش صرف  
samaH-tni ma andich saRf

**est-ce que vous pouvez me faire de la monnaie ?**  
(Mar, Alg) تقدر تصرف لي؟  
taQdaR tsafaf liya ?  
(Tun) تنجم تصرف لي؟  
tnejem tsafaf li ?

### Comprendre

خلص فـلاكيـر  
payez à la caisse

ما عندكـش صرف؟  
ma andakch saRf ?  
vous n'avez pas de monnaie ?

كيفاش تخلص؟  
tkH-Halas ?  
vous réglez comment ?

عندك لا كارت ناسيونال؟ (Mar, Alg)  
andak la kaRt nasyonal ?  
عندك بطاقة تعريف؟ (Tun)  
andak bitaQat ta Rf ?  
vous avez une pièce d'identité ?

### ALIMENTATION

#### S'exprimer

**où est-ce qu'on peut acheter à manger à cette heure-ci ?**  
فين وين تقدر نشري المأكلة دابا؟ (Mar, Alg)  
fin win naQdaR nechRi makla daba ?  
وين تنجم نشري المأكلة توي؟ (Tun)  
win nejem nechRi makla tow ?

**il est-il un marché ?**  
(Mar, Alg) كايـن سوق؟  
qayen soQ ?  
(Tun) فـما مـرشـي؟  
fma marChi ?

**s'il une boulangerie dans le coin ?**  
(Mar, Alg) كايـن مـخبـزة هـنا؟  
qayen makH-baza h'na ?  
(Tun) فـما خـبـازة هـنا؟  
fma K-Habaza h'na ?

**je vais prendre un petit morceau de ce fromage**  
غادي ناخذ طرف صغير من جـاد الفـريـج  
ta naK-hod taRf sifr men had el foRmaj



## Ausbildung

Was (Wo) studieren Sie?  
[u: (fem) b'tudrus [bɪt'ʕallam] ...  
[بدرس] بدرس

Ich studiere in ... Schule.  
'badrus fi: 'madrasit ...  
بدرس في مدرسة ...

Akademie	'maʕhad (pl. ma'ʕa:hid)	معهد
- Kunstakademie	'maʕhad 'fanni	معهد فني
- Sportakademie	'maʕhad ri'ja:di	معهد رياضي
Fakultät	ku 'lija	كلية
Hochschule	'madrasa 'ʕulja	مدرسة عليا
Institut	'maʕhad	معهد
Lehrgang	min 'hæ:ʒ	منهج
Schule	'madrasa (pl. ma'da:ris)	مدرسة
- Berufsschule	'madrasa sina: 'ʕijja	مدرسة صناعية
- Handelsschule	'madrasa tiʒæ: 'rijja	مدرسة تجارية
- Kunstgewerbe-		
schule	'madrasa sina: 'ʕijja	مدرسة صناعية
- Oberschule	'madrasa θæ:na 'wijja	مدرسة ثانوية
Studium	di 'ræ:sa	دراسة
- Fernstudium	diræ: sæt bil-mu' ræ:sala	دراسات بالمراسلة
Studienfach	mow'du:ʕ (pl. mawar'di:ʕ)	موضوع
die	id-di' ræ:sa	الدراسة
- Anglistik	'ɪnk 'lizi	انكليزي
- Archäologie	'ilm-il-ʕa: 'bar-il-qa'di:ma	علم الآثار القديمة
- Architektur	'handasa mi'ʕma: 'rijja	هندسة معمارية
- Betriebswirtschaft	'i'da:rit 'a'ʕ'mæl	إدارة أعمال

- Biologie	'ilm-il-ʕa'h'je:ʕ	علم الاحياء
- Chemie	kim'je:ʕ	كيمياء
- Geographie	ʒuy'ra:fja	جغرافيا
- Geologie	'ilm taba'qa:il-ʕard	علم طبقات الارض
- Germanistik	ʕal'mami	المانى
- Geschichte	tæ: rix	تاريخ
- Jura	qa: 'nun	قانون
- Kunstgeschichte	'ilm tæ: rix-il- 'fann	علم تاريخ الفن
- Malerei	rasm	رسم
- Maschinenbau	'handasa	هندسة
- Mathematik	mi:kæ:ni: 'kijja	ميكانيكية
	rija:di'jjæt	رياضيات
	[hi' sæ:b]	[حساب]
- Medizin	'ilm-it- 'tibb	علم الطب
- Musik	'ilm-il-mu: si:qa	علم الموسيقى
- Pädagogik	'ilm-it- 'tarbija	علم التربية
- Pharmazie	'ilm-is- 'soj'dala	علم الصيدلة
- Physik	'ilm-it-ta' bi:ʕa	علم الفيزياء
- Polltologie	'ilm-is-si'ja:sa	علم السياسة
- Psychologie	'ilm-in- 'nafs	علم النفس
- Schiffbau	'ilm bi'na:ʕ-is- 'sufun	علم بناء السفن
- Slawistik	'al-lu' yæt-is-sla: 'vijja	اللغات السلافية
- Soziologie	'ilm-il-ʕigti'mæ:ʕ	علم الاجتماع
- Veterinärmedizin	'ilm-il- 'bojtkara	علم البيطرة
- Wirtschafts-		
wissenschaft	'ilm-il-ʕiqti'sa:d	علم الاقتصاد
- Zahnmedizin	'ilm tibb-il-ʕas'næn	علم طب الأسنان
- Zoologie	'ilm-il-ħaja 'wæ:n	علم الحيوان
Universität	ʒæ:mi'ʕa (pl. ʒæ:mi'ʕæt)	جامعة
Vorlesungen	muhad'da rat	محاضرات





mieten يستأجر jibta'gar  
 Mieter مستأجر muβta'gir; Dauer ~ أصل ~ a'βli;  
 Unter ~ من الباطن ~ mil-bā'tin  
 Putzfrau خادمة ehad-dā'me  
 reinigen يطهر jita'h-har  
 renovieren يجدد jiga'd-did  
 tapezieren ينجد jina'g-gid  
 umziehen يعزل ji'a's-sil; Umzug عزال 'isa'l  
 vermieten يأجر ji'a'g-gar; Vermieter مأجر  
 mi'a'g-gar

### Hotel, Pension

لوكندة نوم، بنسيون loka'ndit nōm, penβijō'n  
 (Siehe auch Gruppen Bade- und Kurort, Café, Restaurant,  
 Essen und Trinken, Reise, Speisen, Sport, Vergnügen,  
 Toilettenartikel, Verkehrsmittel, Zeit, Zahlwörter)

Kann ich ein Zimmer haben? عندك اودة لي؟ a'n-  
 dak o'da li'j-j-e?

Haben Sie (möblierte) Zimmer? عندك اودة مفروشة؟  
 a'ndak o'da mafrū'scha?

Ich möchte ein Zimmer mit einem Bett (zwei  
 Betten) und Bad و حمام و سرير (بسريرين) و حمام  
 a'wis ~ biβiri'r, (biβiri'r) wiham-mā'm

Wünschen Sie ein Balkonzimmer nach dem  
 Garten? تحب اودة بلكون عالجنينة؟ tihi'bb o'da  
 bibalkō'n 'ag-ginē'ne?

Das ist ganz gleich, wenn das Zimmer nur ge-  
 räumig und ruhig ist und eine schöne Aus-  
 sicht hat زي بعضه ما دامت الاودة واسعة وهادية  
 saj j ba's'du ma dā'mit وتطل على منظر كويس  
 elōda wa'β'a wiha'dje, wit-tu'll 'ala ma'nsir  
 kuwa'j-jib

Wieviel kostet es pro Nacht (Woche, Monat)?  
 (في الليلة، في الجمعة، في الشهر) ugri'tha kām  
 fi-lē'le, (fi-l-gu'm'a, fi-sch-scha'hr)?

Das ist mir zu teuer. Können Sie nichts ab-  
 lassen? دي غالية علي تقدر تنقص الاجرة؟ di 'a'lje  
 'ale'j-je, ti'dar tina'βaβ el-u'gra?

Einschließlich Bedienung? داخلها الخدمة؟ daehi'lha  
 el-ehi'dme?

Haben Sie vielleicht ein besseres (billigeres,  
 größeres, kleineres) Zimmer? عندك اودة احسن  
 a'ndak o'da a'hβan, (ارخص، اكبر، اصغر) (a'r-ehaβ, a'kbar, a'β'ar)?

Kann ich es sehen? اقدر اشوفها؟ a'dar aschu'fha?

Ich hatte ein Zimmer bestellt انا طلبت حجز اودة  
 a'na tala'bt hags o'da

Wir haben es reserviert حجزناها hagasnā'ha

Wie lange gedenken Sie zu bleiben? راح تقعد  
 rāh to'ud a'ddi ē? قد ايه؟

Drei Tage (Wochen) ثلاث ايام (جمع) ta'lat-tij-jā'm,  
 (gu'ma)

Gut, ich nehme das Zimmer طيب اخذ الاودة di  
 jib ā'chud el-o'da di

Bitte holen Sie mein Gepäck vom Bahnhof  
 من فضلك هات شنطتي من المحطة min fa'dlak hāt  
 schu'nati mil-maħa't-ta

Geben Sie volle Pension? بتدوا بنسيون كامل؟ biti'd-  
 du penβijō'n kā'mil?

Wann wird gespeist? امتي معاد الاكل؟ imta ma'a'd  
 el-akl?

Darf ich um Ihre Pässe bitten? من فضلكم البسا بورتات  
 min fa'dlu'kum el-baβabortā't

Wünschen Sie den Kaffee in Ihrem Zimmer?  
 tihi'bb el-futū'r fil-o'da?

Wollen Sie etwas anzahlen? تسمح تدفع شيء مقدم؟  
 ti'βmaħ ti'dfa' schē' mu'a'd-dam?

Ich möchte die Rechnung gleich bezahlen, da  
 ich morgen früh abreise عاوز ادفع الحسا بلاي  
 a'wis a'dfa' el-ħiβā'b li'a'n- (مسافر بكرة بدرى)  
 ni miβā'fir bo'kra ba'dri

Wann wünschen Sie geweckt zu werden?  
 تحب تصحى امتي؟ tihi'bb ti'βħa i'mta?



Verletze nicht der andern Menschen Seelen,  
 Laß sie am Feuer deines Zorns nicht schwelen;  
 Wenn es nach ew'gem Frieden dich verlangt,  
 Darfst du dich selbst, doch nicht die andern quälen.

Da niemand uns das Morgen heut' verspricht,  
 Trag jetzt in düstre Herzenskammer Licht,  
 Schenk ein den Wein im Mondenschein! Der Mond  
 Wird oft uns suchen und entdeckt uns nicht.

Seht den Korân, als höchstes Wort geschätzt,  
 Ihn lesen heute sie zu allerletzt,  
 Doch liest man überall und jederzeit,  
 Ob in das Glas das rechte Maß geätzt.

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تا توانی رنج مگردان کس را  
 گدراحت دادن طبع میدار  
 بر آتش خشم خویش نشان کن  
 میرنج همیشه در مخبان کن

چون عهد نیکند کسی منم دارا  
 می نوش خور ماه می ماه که ماه  
 حالی خوش کن تو اینال میشد ارا  
 بسیار بگوید و سبب ما را

قرآن که مبین کلام خوانند اورا  
 در خط سالیانه ای هست میسم  
 که گاه نه بردوام خوانند اورا  
 کند بر سبب جامه خوانند اورا