Tifinagh Unicode Propositions

Contributed by Andrew Savage:

- *SIL (Tamasheq language) Mali – literacy work and production of materials.* 1996-1998.
- *Masters Degree (MLitt in Linguistics) "Writing Tuareg vowels – Tifinagh, Arabic and Roman script options" – considering both Tamasheq (Mali) and Tamahaq (Algeria) languages.* University of New England, New South Wales, Australia. 2000.
- *Doctoral research (PhD in Humanities) – Tuareg proverbs: Tamasheq (Mali) and Tamahaq (Algeria) proverbs.* University of Newcastle, New South Wales, Australia. In progress.

Introduction:

The set of Tifinagh characters used for writing the Tuareg language appears to be endless. Since 1996 I have been working with materials written in the Tifinagh script, either producing them myself or studying them (both directly, by way of field research, and indirectly, through available documentation) for my university research. Even today, I am still discovering additional characters previously unknown to me.

Not only does each larger region have its own sub-set of characters, but within each sub-set there are many permissible variables for given characters. And then on top of that, all of these characters can be written with right-to-left, or left-to-right orientations, and sometimes (though not often) top-to-bottom, or bottom-to-top orientation.

For these reasons I am less than confident that, in a short space of time, and even with good co-operation from a broad range of sources, we can successfully come up with a definitive set of Tifinagh characters which will suits all needs in all places. If it does happen, no-one will be less appreciative than myself, given the tremendous advantages of being able to widely share documents etc. I trust that what I contribute here may be a help in attaining that goal.

Contents:

Neo-Tifinagh vs Traditional Tifinagh

There is a push among different berber groups towards adaptation and standardisation of the Tifinagh script for writing their languages. There are two main reasons behind this: "Differentiation", ie. that their written language be visually distinguishable from the majority language (Arabic), and "Identification", ie. that their written language be associated visually with many other small and struggling groups of berbers, including the Tuareg people. The Tuareg people are the only ones who use the script in its original form and with its original characters. Some years ago this politically motivated zeal didn't appear to carry too much weight; that is not the case today. In fact, in Algeria, one form of this Neo-Tifinagh is used in official educational materials for different berber groups, *including* the Tuareg people. So in what is a strange twist of events, the Tifinagh was borrowed *from* the Tuaregs, drastically changed and has now come full circle and is being taught *to* the Tuaregs to write their language. The Tuaregs who write their language using the Traditional Tifinagh characters are incapable of deciphering their language written with the Neo-Tifinagh characters. I must add that, in practice, this is of very little consequence, as the teaching program is relatively ineffective and far from wide-spread. However, below and on the following page I am including the table of Neo-Tifinagh characters used in a Algerian school text book entitled "Adlis" printed in 1988 (pp12,13). This book (and this set of characters) are the official standard for teaching the following Algerian languages: Taqbaylit, Tumzabt, Tacenwit, Tacawit and Tamahaq (Tuareg). I cannot vouch for how widely used this book (or the characters) are actually used. **NB.** The characters for [t] and [ḍ] are incorrectly represented in this table as an upper case seriphed "E". This symbol, while being the correct shape, should be non-seriphed and of unified thickness as the others characters in the table.

Agemmay أقـآمّـاي			Amedya أمّـآديـــــا		
Talatinit ثالاتينيـث	**Tifinas** تيفينـاغ	**Ta rabt** ثاعرابـت	**Talatinit** ثالاتينيـث	**Tifina** تيفينـاغ	**Ta rabt** ثاعرابـت
r	O	ر	tasarutt	+•⊙•O:++	تاساروتّ
ṛ	O	ژ	rwu	OⅡ:	ژوو
s	⊙	س	tasa	+•⊙•	تـاسـا
ṣ	⊙	ص	subb	∅:⊕⊕	صوبّ
t	+	ت	tifinaf	+Σ][Σ•Ⴤ	تيفينـاغ
ṭ	E	ط	tamettut	+•Ⲷ÷EE:+	تآماطّوت
u	:	ؤ	ul	:Ⅱ	ؤل
w	Ⅱ	و	amawal	•Ⲷ•Ⅱ•Ⅱ	أمـاوال
x	X	خ	axxam	•XX•Ⲷ	أخّـام
y	П	ي	ayur	•П:O	أيـور
z	✻	ز	azrem	•✻O÷Ⲷ	أزرآم
ẓ	✻	ژ	izi	Σ✻Σ	إزّي

جـدول الأبجديّـة المقــازن

أقــآمّـاي

Agemmay أقآمّاي			Amedya أمّآديسا		
Talatinit ثالاتينيـث	**Tifinas** تيفينـاغ	**Ta rabt** ثاعرابـت	**Talatint** ثالاتينيـث	**Tifinas** تيفينـاغ	**Ta rabt** ثاعرابـت
a	•	ا	tamazi t	+·ⵞ·✳Ⴄⵞ+	تامازيغت
ɛ	ⴰ̇	ع	a eddis	·Σ÷Λⵎⵚⵙ	أعآء. ديّس
b	Ⴔ	ب	abrid	·ⴔⵚΛ	أبـريـد
c	Ɛ	شر	amcic	·ⵞ ⵟⵚ ⵟ	أمشيـش
č	Ɛ	سّ	acc	÷ ⵟⵟ	آسّ
d	Λ	د	adrar	·Λⵙ··ⵙ	أدرار
ḍ	E	ض	adar	·E·ⵙ	أضـار
e	÷	آ	els	÷ Ⅱⵙ	آلـس
f	][	ف	ifer	Σ][÷ⵙ	إفآر
g	X	ق	argaz	·ⵙX·✳	أرقـاز
ǧ	X	خّ	egg	÷XX	آخّ
h	ⵣ	هـ	tamahaq	+·ⵞ·Ⴄ·ⵤ	تاماهاق
ḥ	Ⅹ	ح	ahihi	·ⅩⵎⅩⵎ	أحيحـي
i	Σ	إ	ili	ΣⅡΣ	إلـي
j	I	ج	itij	Σ+ΣI	إطيـج
k	Ʀ	كـ	ibki	Σⴔ RΣ	إيكـي
l	Ⅱ	ل	abuqal	·Ⴔ:R·Ⅱ	أبوقـال
m	ⵌ	مـ	imi	ΣⵌΣ	إمـي
n	I	نـ	tannemirt	Ⅱ÷ⵌⵚⵙ+	تنآميـرت
q	ⵟ	قـا	qim	ⵟΣⵌ	قيـم
	X	غ	isi	ΣXΣ	إغـي

Charles de Foucauld

One of the important early recorded uses of the Tifinagh script in printed materials, was the mammoth four-volume "Dictionnaire touareg-français", the work of a Catholic priest, Charles de Foucauld (CDF) published in 1951, more than three decades after his death. Foucauld worked in the Algerian dialect of Tamahaq. In this work, Foucauld registers 52 possible characters, including variants, (see excerpt below as shown in his introductory pages) of which he himself only uses half, ie. 26. For the sake of clarity (Foucauld includes Arabic equivalent characters as well as his own latin character equivalents), I have re-written the characters below the excerpt and indicated each of the variants Foucauld prefered. Foucauld wrote Tifinagh from right-to-left.

	CDF prefers	Other variants
a	•	
b	⚏	⊕ ⊖ ⊟
š	ꝺ	⚏ ꝺ ⚏
d	V	∧ ⊓ ⊔
ḍ	⋻	
f	⫞	⊢⊥⊣
g	⅄	ⵣ ⋈ ⵝ
j	ⵏ	.l.

h	⋮	
y	⌇	?ⵥⵁ
ž	ⵝ	⊢ⵙⵖⵅ
k	∵	
q	⋯	
x	∷	
l	‖	
m	⊐	
n	∣	

ŋ	ⵌ	
w	⋮	
r	○	□
ɣ	⋮	
s	⊙	⊡
t	+	
ṭ	ⵌ	
z	ⵅ	ⵝ
ẓ	♯	

Letters written to Charles de Foucauld

The excerpts following (below and pp.6-9) are taken from a recently published (1999) and very interesting book entitled "Lettres au marabout. Messages touaregs au Père de Foucauld".

The main feature of the book, presented by Lionel Galand, is a collection of letters (some mere snippets of text) written in the Tifinagh script and addressed to Charles to Foucauld. These are authentic Tuareg writings dating from early 20th Century and presented in colour photograph plates.

I have selected the clearest letters presented, which give a good indication of how traditional Tuareg text was written in Tifinagh characters. This is important documentation as far as Algerian Tuaregs are concerned as there are relatively few these days who are totally proficient in writing their language with their traditional script. As these pages are clear enough, they come without any comment on my part.

aoua bek, chikét eɣ Mohammed iman; chôulen in

émri bin maraboù houllan houllan houllan;

eddounet eslâmen; oui ierin aou Adem;

chôulen Kai'ïn houllan; tira ennek tâsenji...

abadoh, tanemmirt ennek; ta n Mejaber

téreoit tout-ed tennid ? es ahel

ouan iązâren dar tâfouské ét-tased

n daoulats; entâtteɣ es Mess-inaɣ taslemed

Chounekki tennât chôulen Maraboù

ɣ Aragout, ermâɣet; iąqel-ed Rendou

ikKâ Aïr ed Mohammed; Essâlâm.

téreoit taisan; tiktib ahel ma'n

Kirad dar tallit n ameɣihul

amatar ennet — e — el Kenez — ed zarez — Koid

tom — asep hu — nekKounnan — emeri — en ennek — amater — man foull

essilam — hik — im — hu — eltni — tet — sinatet

Bakounnan

roler — set i

iar ed hi for achehan

Tashnoukasch

Recent examples of usage in Algeria

Following are several examples of recent usage of the Tifinagh script in Algeria. Below are several proverbs written in 2002 by an elderly woman, right-to-left orientation. She uses the convention of a "bracket" word division, and some of her characters differ to that of CDF.

This page, and the following, were written a couple of decades ago by a European priest who has lived in Southern Algeria for several decades and is fluent with the language and script. This is also right-to-left orientation.

2.

The following was written in 2002 by an older European man, Guy Barrère, who is married to an Algerian Tuareg woman and has lived most of his live in the Tuareg community. These are a series of traditional proverbs, written left-to-right.

1. +//ᑕ +OˤOˤ :O· ꞮOᐱ
2. ᛁ· +ᛁ⊙· ᛁO ++ +OᒪO O ⊙ ⊙ᛁ I+
3. +Iᛁ· :O ++ ᛁO ᐱᛁ//
4. //\\/ / +Oᛁ· ᛁO ᛁ·I/\ ᛁ\\ ᙅI
5. +ᛁO+ +ᛁO ᒪ/ ᛁ/ ᛐI·
6. ᒪ⊙ :O ᛁI𝌆 ᛁ·OᒪQ· +O· +I
   :O· ᛁI𝌆 O ᛁI ᒪᐱ· I+
7. +Q:O+ I//ᛐE (I𝌆I) :O·
8. ᒪ ᛁ�ᐱI ᙅᐱ· :⊙·
9. +O⊙ᑕ I// +//ᛁ·/ +O· :O+ +I(+ᒪ
10. O· OI ᒪ//\ ᙅO: +
11. :O ᒪ+ //ᛁ· :O ···O 𝍊ᛁ·
12. +⊙ᛁᒪ+ +/ +ᒪO:ᛁᛁ ᛐᛐ·
13. +···//ᐱ +ᒪO:ᛁᛁ +ᛁᛐ ᙅᐱ·
14. :O ⊙I :· ᛁI +ᒪᛁ+
    O ᛁ· +ᛁ+I ⊙O ⊙
15. O· //\ ⊙ᒪ/+O :O +···ᐱ
16. +I +ᐱ· I 𝗫# +ᐱ· I 𝍊//
17. +𝍊ᛁ+// +Oᛁ· O ᐱO⊙
    ᛐ· OI Eᛁ ᙅI ꞮO⊙
18. ⊙ ᙅOI ᙅO ᐱ ᙅᛐ ᙅᛁE +···ᐱ
19. ?· IᙅꞮ ᙅ//// ⊙Iᛁ// ᒪI I+

I believe that the following page (right-to-left orientation) is a religious text which dates back several decades. If I am not mistaken it was not written by a Tuareg person.

The tables on the following three pages are taken from "Lettres au Marabout" (pp115-117) and are the author's summary of the Southern Algerian (Ahaggar) Tifinagh. Firstly he presents the uni-consonantal characters, then the biconsonantal characters, and finally a summary table comparing the main differences between Tifinagh characters of different regions, namely Algeria, Mali and Niger.

I have an important comment on the font used in these tables – it should definitely not be taken as a standard font. It is helpful only in so far as it provides a clear mechanical way of distinguishing characters in print, but most of the characters of this font are far too stylised, simplified or altered to be able to consider it a guide for a standard unicode font.

TABLEAU COMPARATIF
DES TIFINAGH

	Ahaggar (Algérie)	Ghat (Libye)	Aïr (Niger)	Azawagh (Niger-Mali)	Adghagh (Mali)
a	•	•	•	•	•
b	⊕	⊕	⊕	⊕	⊕
d	⊔	⊔	Ε	Ε	▯
ḍ	Ε	Ε			Ε
f	⊨	⊨	⊨	⊨	I
g	Χ	⊤	⊤	⊤	⊤
gʸ	⊤	I			∴
γ	⁝	⁝	∴	⁝	⁝
h	⁞	⁞	⁞	⁞	⁞
j	Χ		#	#	Χ
k	∴	∴	∴	∴	∴
l	‖	‖	‖	‖	‖
m	⊏	⊏	⊏	⊏	⊏
n	ǀ	ǀ	ǀ	ǀ	ǀ
nʸ	≠				
q	⋯	⋯	⁞	∷	⋯
r	Ο	Ο	Ο	Ο	Ο
s	⊙	⊙	⊙	⊙	⊙
š	Ɛ	Ɛ	Ɛ	Ɛ	8
t	+	+	+	+	+
ṭ	Ɛ				
w	⋮	⋰	⋮	⋮	⋮
x	⋮⋮	⋮⋮	⁞	⋯	⋮⋮
y	⟨	⟨	⟨	⟨	⟨
z	Χ	#	Χ	Χ	Χ
ẓ	#	Χ		↑	#

(Extrait de M. Aghali-Zakara, « Les lettres et les chiffres - Écrire en berbère », p.144, dans *A la croisée des Études libyco-berbères*. Mélanges offerts à P. Galand-Pernet et L. Galand, éd. par J. Drouin et A. Roth, Geuthner, 1993, pp. 141-157).

CARACTÈRES À VALEUR
BICONSONANTIQUE DE L'AHAGGAR

(A signes orientés D/G et G/D ; B signes utilisés dans les Lettres orientés D/G)

Transcription	A →	A ←	B ←
bt	ⅠⅠ ⊕	⊲Ⅱ ⊕	
ft	Ⅰ 丰	Ⅰ 丰	
gt	▷ᐊ	ᐊ▷	
gʸt	�╪	⫪	
lt	Ж	Ж	Ж
mt	ⴹⴺⴼ	ⴺⴼⴽ	
nb	Ⅲ	Ⅲ	
nd	↑ →	↑	↑
nḍ	ⴹ	Ⅎ	
nf	ⵝ	ⵝ	
ng	δ	δ	
nk	✝ ✤	✝ ✤	✝ ✤
nt	✝ ⊢⊥	✝ ⊣⊥	
rt	⊕ ⊞ ⊙⁺	⊕ ⊞ ⊙⁺	⊕ ⊞ ⊙⁺
st	⊕ ⊙⁺ ⊡⁺	⊕ ⊙⁺ ⊡⁺	⊕ ⊙⁺
št	⊕⁺	⁺⊕	
wt			⫪
zt	✳ ✴	✳ ✴	
ẓt	✳	✳	✳
žt /jt	ⵗ	ⵗ	

TABLEAU RÉCAPITULATIF
DES TIFINAGH DE L'AHAGGAR

caractères simples dans chacune des quatre orientations
de l'écriture touarègue traditionnelle

Transcription	→	←	↑	↓
a	•	•	•	•
b	⊕	⊕	⊖	⊖
d	∧	∧	<	>
ḍ	Ε	Ǝ	ш	ш
f	⊐⊏ I	⊐⊏	⊐⊏	⊐⊏
g	ẟ ∞ ⋉	ẟ ∞	∞ ẟ	∝ ẟ
gʸ	˙Ⴈ˙	˙Ⴈ˙	˙⊢	⊣˙
γ	⋮	⋮	⋯	⋯
h	⋮	⋮	⋯⋯	⋯⋯
k	∴	∵	∴	∴
l	‖	‖	=	=
m	⊏	⊐	⊔	⊓
n	I	I	—	—
ñ	‡	‡	⧺	⧺
q	⋯	⋯	⋮	⋮
r	○	○	○	○
s	⊙	⊙	⊙	⊙
š	Ɛ	Ǝ	∾	∽
t	+	+	+	+
ṭ	Ⴙ	Ⴙ	Ⴙ	Ⴙ
w	⋮	⋮	∙∙	∙∙
x	∷	∷	∷	∷
y	⧽ ⧼	⧽ ⧼	⋎⋏	⋏⋎
z	Ⲭ	Ⲭ	⊢⊣	⊢⊣
ẓ	#	#	#	#
ž	I	I	⋊	⋊

Currently used font

The font below was prepared by Peter Martin (SIL) for my needs in representing both the Malian and the Algerian varieties of Tifinagh script. It is a close approximation of what I consider to be appropriate character proportions and weight. See pages 30-31 for further suggestions for style.

a	•	r	O	n + d	↑
b	Θⵔ	s	⊙	s + n	ⵕ
d	ΛV	ṣ	ⵌ	n + t	T
ḍ	E	š	Ƈ	n + k	ⵏ̇
f	I	t	+	n + f	Ⅱ
g	ⵝ	ṭ	F	r + t	⊕
ɣ	⋮	w	⁚	s + t	⊕
h	ⵗ	x	∷	y + t	ⵥ
j	ï	y	⋝	l + t	ⵌ
k	∴	z	ⵝ	w + t	ⵯ
l	‖	ẓ	ⵌ	ẓ + t	ⵌ
m	⊏	ž	ⵝ	m + t	ⵣ
n			l + l	‖\\	f + t	ⵥ
q	⋯	n + n	|\		

Recent samples of Tifinagh usage in Mali

The following eight pages (up to and including page 26) show samples of every-day Tifinagh usage in Mali, all of them, written by mother-tongue Tuareg speakers with differing levels of literacy ability. Samples include both left-to-right and right-to-left orientation.

The one unusual sample among them (shown below) is by a man who was such a proficient user of Tifinagh that his script had evolved into his own personal almost cursive style.

01 [IS, ⊙ EI, :0 IS,

02 OO+$_1^v$O, + ∵ IIS, :0:O+$_1^v$O,
+ ∵ Ɛ+

03 OO+$_1^v$O, + :Ɛ+:⊡:O+$_1^v$O,+∵IIS

04 :I, Ɛ VI; :I, ISE,

05 :I+EEI :I,, ∙TSE,

26 O:'OI, :O + ∵SE, O
':/II

7 IIS;#, :S/,O:I, SO, ⋯ V 8E,

∥∥: IO⋏: I∦∥:

8⋏ ⋏I + I+∵

:∥ :⋏:⋏ ▓ ∴:∥⋯

:⋏⋏ ⊐+I: ▓

'I+ I⊐8:+O:

⋏O∴:II

I⊙⋏:   I:II: I⊙ ∴:II ⋅⋏I

III: +⋏⋏ ⊙+   I:II: I)):

⋯:II   +:⋏+⊙   I:III⊐   I:+O⊐

+I⊐   8:30   (ƐI#+   IOI:

:||:| :∧0| :||| :||:| ✗

+0⊙∧∧+ :||| :0∴· |0+ I:

|:·|Ɛ ||:∶0:⊙ :0· +∵0:+

+|∧3 ∴T· ||Ŧ ⊙ 8+| :|| +|∧

0 ⊙:Ɛ:∧ ∧0|

|||∶∶:∶|∶| ::∶:||0

1 - 80∷+ #Ɛ∵ +I∧Ɛ
2 - #Ξ0| ⊙∷· Ɛ||| =0·
3 - ƐII =∵||' 8ᴄⵀ =||' =0+|+Ɛ 0I⊙ Ξ∧||'
4 - Ξ|Ɛ +|| Ⅎ I0Ξ|0=|| +ƐƐ∧=|+ :0
      Ξ|Ɛ I0Ξ| =|+
5 - Ɛ|· ᴄ||Ɛ ⊙|++ ∧Ξ ΞI =0 0+|+
6 - =Ɛ +| ᴄ|⊙ 0Ξ| =0+||· =0+∵
7 - ⊙∵| Ɛ ᴄ|⊙|=- Ɛ|·|·
8 - +∵=· +||Ⅎ =0· I0∧ +⊙·
9 - +|· +||Ⅎ I0 +I0Ξ0+ I0 ΞΞ| +⊙·
10 - +80Ɛ+|| ᴄ|⊙ ∵=||' ∧∧|
11 - +||ᴄ| ⊙ ᴄΞΞ|+ +Ɛ+Ɛ ᴄ++ ΞΞ| ?
12 - ,a) ᴄ ✗ Ξ|+| |Ɛ Ⅎ|

tmarwmen   Isannattot tamaryn

1 2 3 4 5 5 5   5 5 5 5 5 5

20 Is Isanasnattot

Tifinagh Bigraphs

The following table shows the Tifinagh biconsonantal graphemes used in the Adrar region of Kidal, in the north of Mali, with their Arabic character equivalents. These are the result of personal research and observations.

Symbol			Examples	
Phoneme (IPA)	Tifinagh character	Arabic equivalent	Roman orthography	Tifinagh equivalent
nd	ⵌ	ند	indărăn šund	ⵝⵊⵏ 8ⵝ
sn	ⵦ	سن	tasnit	+ⵦ+
nt	ⵟ	نت	ənta iman-net	ⵟ- ⵡⵉ+
nk	ⵙ	نك	asənkăr asikəl-năk	ⵀⵙⵔ ⵀ:·ⵁ':·
nf	Ⅱ	نت	infa tăwnafed	Ⅱ- +:Ⅱⵠ
rt	⊕	رت	taɣdărt	+:ⵠ⊕
st	⊕	ست	tanfust	+Ⅱ⊕
yt	ⵥ	يت	iwway-tăn băytal	:ⵥⵉ ⵀⵥⵍ
lt	ⵀ	لت	tăššalt	+8ⵀ
wt	ⵜ	وت	tălinkăwt	+ⵁⵙⵜ
ẓt	ⵌ	صت	tămajreẓt ohaẓ-t	+ⵛ:·ⵀⵌ ⵉⵌ
mt	ⵞ	مت	tesəmt	+ⵀⵞ
ft	ⵣ	فت	ejăft	:·ⵣ

Three Scripts Table

The following table shows the Tifinagh uniconsonantal graphemes used in the Adrar region of Kidal, in the north of Mali, with their Arabic and Roman character equivalents. The Roman characters correspond in most cases to the IPA symbols, and in the cases where they don't, the official Malian orthography symbol is given in parentheses.

UNICONSONANTAL GRAPHEMES

	Symbol			Description	Examples	
	IPA/Roman characters	Tifinagh character	Arabic equivalent	of Tifinagh character and alternate forms	Roman orthography	Tifinagh equivalent
Vowel	ɑ	·	١	The only vowel - marked word finally (rarely initially).	abba Hibba	θ· (or ·θ·) ːθ·
Plosives	b	θ	ب	May be written with a vertical (instead of horizontal) bar.	bətta ăbabăš	θ+· ⵐⵐ8
	t	+	ت	May also be written as a diagonal cross "X".	təẓẓa atăy	+#· X3
	ṭ	F	ط	The symbol for "ḍ" is also used, with the central bar crossed.	əṭṭəf Ăṭṭaher	FI FːO
	d	Λ	د	This symbol may be inverted.	Kidal	ːˑΛ‖ or ːˑV‖
	ḍ	E	ض		alyăḍ ḍarat	‖3E EO+
	k	∴	ك		əktəb təkked	ːˑ+θ +ːˑΛ
	g	T	ق	This symbol may be inverted.	ăgg təglăm	T +T‖ⵌ
	q	···	ق	Usually centred vertically, but may be written lower.	əqqəl ălwăq	···‖ ‖ː···

Nasals	m	⊏	م		aman ⊏l
					mănna ⊏l·
	n	l	ن	The second of two adjacent 'n' symbols is raised (or slanted)	bănnan ⊖lʲ
					ehăn ⦙l
Flap	ɾ (r)	O	ر		irẓa O#·
					ara O·
Fricatives	f	I	ف		ăfuss IⵙⵙO ... IⵙⵙO
	s	ⵙ	س		Wăddosăn :Λⵙⵙl
	ṣ	#	ص		iṣtăr #+O
	z	ⵅ	ز		azăjor ⵅ:·:O
	ẓ	#	ظ		oẓẓawăn #:l
	ʃ (š)	8	ش		emăhheššəl ⊏⦙8ll
	ʒ (ž)	ⵅ	ج		Dužănbăr ΛⵅlⵙO
	x	∶∶	خ		
	ɣ	⦙	غ	May also be written as three short 'dashes' instead of dots	eɣăf :I
	h	⦙	ه	May also be written as four short 'dashes' instead of dots	ahăr = ⦙O
Affricate	ǰ (j)	∴			ajəj = ∶∴∶

Laterals	l	‖	ل	When two 'l' consonants are adjacent, the second is either slightly...	ill'-ee = ‖ϟ elăll = ‖‖ or ‖ᴵᴵ
	ḷ	⊤⊤			
Approximants	w	⁚	و	Also used as a semi-voyelle to indicate the high backed vowel...	băhu = Θ⁚⁚ wăr = ⁚O
	y	ϟ	ي	* Also used as a semi-voyelle to indicate the high backed vowel	Yăḷḷa = ϟ⊤⊤· edi = ∧ϟ

Font Style Suggestions

Tifinagh (as used traditionally by the Tuareg people for centuries) is a script built around geometrical shapes (lines, circles, squares etc). However when it is rendered in printed material with a geometrical font it comes across as extremely harsh (mathematical). My strong suggestion is that we consider how to make a softer font, as in the following sentence written in the Manuscript Condensed font.

There are many features of this type of font that would be particularly suitable for a Tifinagh font.

This font includes the following features, all of which give a more "human" feel and a softer, more pleasing overall effect than strictly geometrical shapes.

- slightly italicised characters
- non-straight strokes, ie. slightly curved
- thick and think stroke contrast
- slightly staggered character heights

See samples of Tifinagh characters over page.

Samples of style suggestion
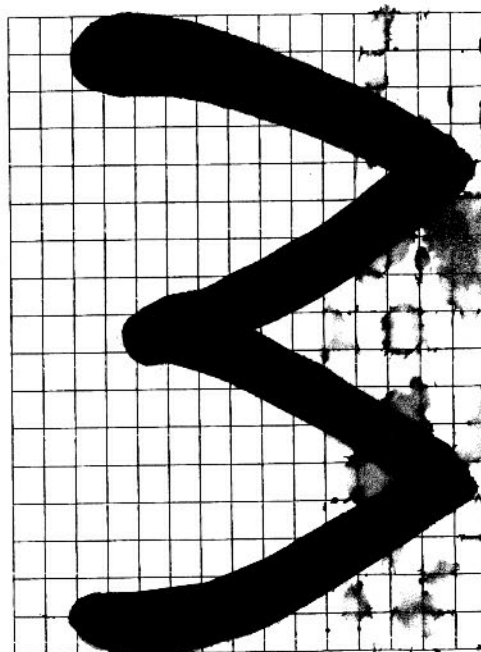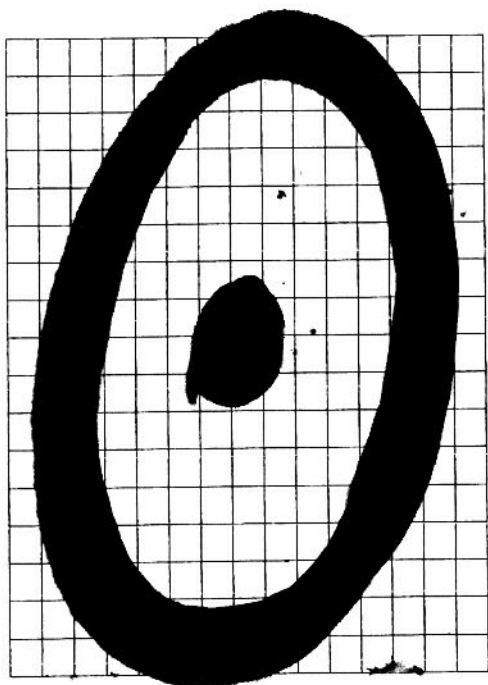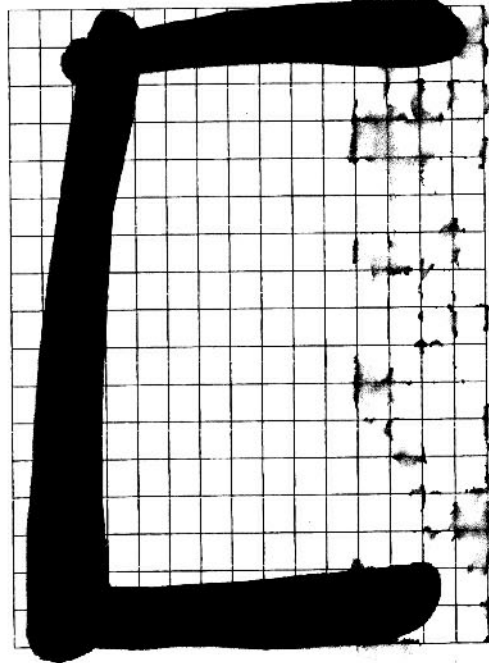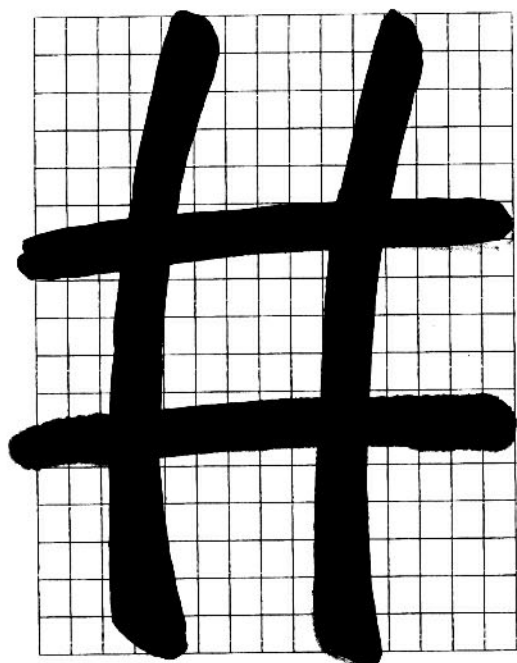
Summary

The task of achieving a broad base of cooperation among different organisations and government bodies working with the Tifinagh script is perhaps a tall order. For that to happen, I would strongly suggest that the process of establishing a unicode font NOT be rushed.

Also, it is very difficult (not to mention time-consuming, as this exercise has proven to me) to adequately present in writing information such as I have included here. I am aware, for example, that I would need to invest many more hours in detailing (transcribing) some of the samples for them to be intelligible for many of you reading them. If desired, I am happy to elaborate further, if able, on any of the sections I have presented here. I am also keen to remain in the loop regarding any discussions or developments.

Andrew Savage
6 Wattle Court
Stanthorpe
Qld 4380
Australia

email: savecho@yahoo.com

phone: 61.(0)7.46810103
fax: as above, but phone first