



الأمير  
صاحب السيفين

OWIDJU

TRANSLATION  
BY  
ABED BACHA

الأمير  
صاحب السيفين

أفيديو  
ترجمة  
عبد باشا

## SHORT INTRO...

This book is for those who want to learn Lebanese Arabic in a fun way.

I am deeply committed to the idea that reading books can help us build vocabulary and strengthen grammar without much pressure.

While learning Lebanese Arabic, reading should be one of your primary activities.

Don't try to remember words or grammar.  
Don't try to put pressure on yourself.

Just get to know the language through the story, as if it were a person.

This book has three parts:

1. The story in Arabic script.
2. The text in the Romanization.
3. The story in English.

My recommendation:

- Start with the English part and read the story twice.
- Read my pronunciation guide.
- Read the Romanization.
- Try reading the story in the original Arabic script.

This short story will add to your knowledge of Lebanese. It will be an excellent step toward helping you enjoy content in the language.

Thank you!

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# الأمير صاحب السيفين



يُحْيِي بِكُونِ حَدَادٍ  
صَرَ لَهُ خَمْسَ سِنِينَ بِيَشْتِغَلُ بِالْحَدَادَةِ  
مَنْهُ حَدَادٌ عَادِي ، لِأَنَّهُ بَسَّ بِيَعْمَلُ سِيُوفَ وَرِمَاحَ  
عَتَمَتِ الدِّنِيَّةِ  
الضَّيِّعَةَ مَنَّمَا مُضَوَّايَةَ مُنِيحَ ، وَالطَّرْقَاتِ مَلْيَانَةَ وَجِلِ  
يُحْيِي بِسَكَّرِ الْوَرَشَةِ ، وَبِضَوِّي لَمْبَةِ الْبَوَابَةِ  
بَعْدِينَ ، بِفَوْتِ عَالِبِيَّتِ ، وَبِيقْعُدِ عَالِطَاوَلَةَ مَعَ مَرَّتِهِ ، لَيْلِي



فَجَاءَ ، مَجْمُوعَةٌ فِرْسَانٌ بِيْظَهَرُو عَالِطَرِيْق  
بِوَقْفُو بُوَجٍّ وَرَشِيْتُهُ يَحْيَى  
بِيَنْزَلْ أَوَّلَ وَاحِدٍ عَنِ الْخِصَانِ  
بَعْدِيْنَ ، بِيَنْزَلُو الْبَاقِيِيْنَ  
حَفُوْتٌ بِالْأَوَّلِ ، يَقُوْلُ وَاحِدٌ مِّنَ الرِّجَالِ  
عَمُوْلٌ مَّعْرُوْفٌ ، يَقْلُهُ شَبَّ  
تُنِيْنٌ مِّنَ الرِّجَالِ جَمَلُو فَانُوْسٌ بِأَيْدِيْهِمْ  
صَارُو الْأَسْلِحَةَ ، وَالدِّرْعَ يَلْمَعُو تَحْتَ الضُّوْ  
هَنِّيْ بِكُونُو جُنُوْدِ الْمَلِكِ  
جِنْدِيْ حَامِلٌ فَانُوْسٌ ، بِيَسْحَبُ سَيْفُهُ ، وَبِقَرَّبِ مِّنَ الْبَابِ



يَفُوتو الجِنْدِيِّينَ إِلَيَّ حَامِلِينَ فَوَانِيسَ عَالِبِيَّتِ بِسِرِّعَةٍ ؛ تَنْبِيئَاتُهُنَّ مُجَهِّزِينَ أَسْلِحَتَهُنَّ  
يُحْيِي وَوَلِيَّ يُبْطَلِّعُو عَالِجِنْدِيِّينَ بِخَوْفٍ  
إِنْتِ ، فَتَاحِ الْوَرَشَةِ ، يَقُولُ الجِنْدِيُّ لِيُحْيِي  
يَقُومُو يَحْيِي وَوَلِيَّ شَوِيَّ شَوِيَّ عَنِ الطَّوَلَةِ  
يَنْضَلُّ الْمَرَا بِالْأَوْضَةِ مَعَ وَاحِدٍ مِنَ الْجُنُودِ ؛ بِرُوحِ يَحْيِي عَلَى بَابِ الْوَرَشَةِ ، وَبُيْفَتْحُهُ  
الجِنْدِيُّ التَّانِي يُبْلِحِقُ يَحْيِي لُجُوهَ الْوَرَشَةِ ، وَبِسِكْرِ الْبَابِ  
مِنْ فِي الْبَابَاتِ غَيْرُكُنَّ إِنْتَوِ التَّنِينِ ؟ يُبَسِّئُهُ الجِنْدِيُّ  
مَا حَادَا  
مَأَكَّدُ ؟  
إِي ؛ نَحْنَا عَائِشِينَ لَوَجِدْنَا ، مَا عَنَّا وَوَلَادِ  
يُبْطَلِّعُ الجِنْدِيُّ عَالِبَابِ ، وَبُيْصُرُخُ : جَاهِزِ



بُيْنَفْتَحَ الْبَابَ ، وَبُدِخَلُو بِقِيَّتِ الْجُنُودِ ؛ بَعْدِينَ ، يُجِي فَارِسَ شَبَّ  
بُيَطَّلَعُ عَلَى يَحْيَى ، وَيَقُولُ  
إَنْتَ يَحْيَى الْحَدَّادُ ؟

إِي

أَنَا إِسْكَندَرُ ، ابْنُ الْمَلِكِ  
سُمُوكَ ، تُشْرَفِتْ ب ... ؛  
أَنَا عَمَّ بِحَكِي هَلَّقُ !؛

بُيَسْئَلُ يَحْيَى ؛ الْجُنُودَ كَمَا سَأَلْتَنِي ؛ يَقُولُ الْأَمِيرُ إِسْكَندَرُ  
أَنَا عَائِزُ سَيُوفِينَ ؛ تَنْبِيئَاتُهُنَّ عَلَيَّ ، عَلَيْنَهُنَّ الرَّمْزُ تَعِي ، مِش تَاعَ الْمَلِكِ  
بَدِّي يَاهُنَّ مِطْطَابِعِينَ ؛ مَعَكَ خَمْسَةَ أَيَّامٍ تَحْتَ تَصْرُقَكَ  
سُمُوكَ ، بَسَّ ... ؛

أَنَا قِلْتِ ، عَمَّ بِحَكِي هَلَّقُ !!!؛

بِقَرِّبِ جَنْدِي مِنْ يَحْيَى ، وَبِيَهْمِسْأَلُهُ بِتَهْدِيدٍ : إِنْتَ مَا بِنْفَهَمَ لِنِنَانِي ؟ الْكِلَّ سَاكِتِ

الأمير يُبْطِّعُ حَوْلِي بِمَلَلٍ  
الأوضة ما فيها كُتير أشياء  
يقول لِسْكَندَر:

"زِيَارَتِي لَهونِ سِرِّيَّة"  
إِذَا حَبَّرْتَحَدَا ، بَتَّعْرِفْشُو نَاطِرَكَ ؛ صَحَّ ؟"

إِي ، بَتَّقُولُ يَحْيَى بِرَوَاقٍ  
مُنِيح ؛ لَكِنْ ، حَلِينَا نِمَشِي هَلَّقُ  
حَنِرَجَعُ بَعْدَ خَمْسَةِ أَيَّامٍ

يَحْيَى يَقُولُ بِسِرِّعَةٍ  
سُمُوكَ ، سَامِحْنِي ، بَسَّ خَمْسَةَ أَيَّامٍ مَا يَفْقُدُهُ  
أَسَيِّفِينَ مَلَكِيِّينَ

سَيْفٌ وَاحِدٌ بَدُّهُ أُسْبُوعٌ لِيُخَلِّصَ  
بِيَبْتَسِمِ الأَمِيرِ ، وَبِقَوْلِ  
طَيِّبٍ ، لَكِنْ ؛ مَعَكَ سَبْعَةُ أَيَّامٍ لَتُخَلِّصَ سَيْفٌ وَاحِدٌ  
مَرَّتَكَ بَتَشْتِغِلُ عَالِ السَّيْفِ التَّانِي بِنَفْسِ الوَقْتِ  
سُمُوكَ...؛

لَمَّا إِرْجَعُ ، حَقَّارِنَ بَيْنَاتُهُنَّ  
إِذَا سَيْفُهَا مِشْ طَابَتْ مِثْلَ تَاعَكَ ، حَاجِبِسْهَا  
إِذَا سَيْفُهَا أَحْسَنَ مِنْ سَيْفِكَ ، حَاجِبِسْكَ إِلَيْكَ  
بِيَضْهَرِ الأَمِيرِ لِبَرَّةٍ ، وَبِيَلْحَقُهُ الجُنُودُ  
بِرُوحِ يَحْيَى عِنْدَ لَيْلِي ، وَبِخَبْرِهَا كِلَّ شَيْءٍ  
مِينَ فِينَا نِسْأَلُ لِيَسَاعِدُنَا ؟ بَتِسْأَلُهُ مَرَّتُهُ  
أَنَا بَعْرِفُ مِينَ ؛ حَرُوحَ عَالِ المَدِينَةِ  
بَعْرِفُ هُنِيكَ بِسَاعِدُنَا عَالِ الأَكِيدِ  
نُتِبَةُ عَالِكَ !؛

بِيَضْرَ يَحْيَى عَمَّهُلُهُ مِنَ البَوَابَةِ  
بِرُوحِ عَالِ المَدِينَةِ ، مَشِي ، بِالعُتْمَةِ  
الحَدَّادِ مَا مَعَهُ لِحْصَانٍ ، وَلَا فَانُوسٍ  
صُوطِ دَعْسَاتِهِ عَالِ الوَجْلِ مَسْمُوعِينَ



# PRONUNCIATION

í = [i:] like "ee" in "see"  
i = [ɪ] like "i" in "bit"  
ú = [u:] like "ue" in "sue", long  
u = [ʊ] like "u" in "put"  
é = [e:] like "e" in "bet", long  
e = [ɛ] like "e" in "bet", short  
ó = [o:] like "oo" in "floor", long  
o = [ɔ] like "oo" in "floor", short  
a = [a] or [ɑ] like "a" in "father"  
á = [a:] or [ɑ:] like "a" in "father", long  
m = [m] like "m" in "man"  
b = [b] like "b" in "bean"  
f = [f] like "f" in "fine"  
d = [d] like "d" in "dog"  
t = [t] like "t" in "stop"  
j = [ʒ] like "s" in "pleasure"  
š = [ʃ] like "sh" in "show"  
z = [z] like "z" in "zoo"  
s = [s] like "s" in "see"  
đ = [d<sup>ɕ</sup>] "d" in "dog", near vowels change ([a] to [ɑ], [i] to [i], [u] to [o])  
ṭ = [t<sup>ɕ</sup>] "t" in "stop", near vowels change ([a] to [ɑ], [i] to [i], [u] to [o])  
ẓ = [z<sup>ɕ</sup>] "z" in "zoo", near vowels change ([a] to [ɑ], [i] to [i], [u] to [o])  
β = [s<sup>ɕ</sup>] "s" in "see", near vowels change ([a] to [ɑ], [i] to [i], [u] to [o])  
n = [n] like "n" in "nut"  
l = [l] like "l" in "lake"  
r = [r] tapped "r" like "tt" in "better" (in General American)  
y = [j] like "y" in "yes"  
h = [h] like "h" in "hello"  
x = [x] like "h" in "hello" but with more frication  
ħ = [ħ] like the "h" sound made when fogging a mirror  
ǧ = [ɣ] like "h" in "hello" but using vocal chords  
k = [k] like "k" in "skate"  
q = [q] "k" in "skate", near vowels change ([a] to [ɑ], [i] to [i], [u] to [o])  
^ = [ɤ] like the lowest vocal point (singing a scale downwards)  
' = [ʔ] like the break in "oh-oh!"

Doubled letters are pronounced longer.

## L-'AMÍR BĀHIB ES-SAYFÉN



Yehya bikún haddéd.

Ħarlo xams snín byištigil bi l-hdéde.

Manno haddéd âade la'anno bass bya^ mil syúf u riméh.

Âttamit ed-dinye.

Ġ-dayâ manna mdawwéye mníh, u et-tor'át malyéne wahel.

Yehya bisakkir el-warše u biđawwe lambit el-bawwébe.

Ba^dén, bifút â l-bét u bye'ôd â t-táwle ma^ marto, Layla.



Faj'a, majmúit fersén byezharo â t-tarí'.

Biwa'fo bwejj waršit Yeħya.

Byenzal 'awwal wáħad ân el-ħřán. Ba^dén byenzalo el-bé'yín.

- Ĥa fút bi l-'awwal. bi'úl wáħad min er-rjél.

- ^mól ma^rúf, bi'illo šabb.

Tnén min er-rjél ĥimlo fénús b ídon.

řáro l-'asliħa u ed-dere^ yilmaô taħt eđ-đau.

Hinne bikúno jnúđ el-malik.

Jinde ĥámil fénús byeshab sayfo u bi'arrib min el-béb.



Bifúto l-jindiyyén illi hámlín fwénís â l-bét bserâ.

Tnaynéton mjahzín 'aslihiton.

Yehya u Layla byettallaô â l-jindiyyén bi xóf.

• Inta! Ftáh el-warše! bi'úl el-jinde la Yehya.

Bi'úmo Yehya u Layla šwayy šwayy ân et-táwle.

Bitdall el-mara bi l-'úda ma^ wáhad min el-jnúd.

Birúh Yehya âla béb el-warše u byeftaħo.

L-jinde t-téne byelħa' Yehya la juwwét el-warše u bisakkir el-béb.

• Mín fı bi l-bét ġayirkon 'into t-tnén? Byes'alo el-jinde.

• Ma ħada.

• M'akkad?

• É. Nehna âayšín la wahedna. Ma ânna uléd.

Byettalla^ el-jinde â l-béb u byiṣrox: Jéhiz!



Byenfatah el-béb, u byedexlo ba'iyit el-jnúd.

Ba^ dén, byije férís šabb. Byettalla^ âla Yehya u bi'úl:

- Inta Yehya l-haddéd?
- É.
- Ana Iskandar 'ibn el-malik.
- Sumuwwak! Tšarrafit b...
- Ana âm behke halla'!

Byiskot Yehya. L-jnúd kamén séktín.

Bi'úl el-'amír Iskandar:

- Ana âayiz sayfén. Tnaynéton 'ele, ^ layon er-ramez TEÊ, miš té^ el-malik. Badde yéhon mittáb'in. Maâk xams-t-iyyéem taħet tašarrufak.
- Sumuwwak, bass...
- Ana 'elet, âm behke halla'!

Bi'arrib jinde min Yehya u byehmeslo b tihdíd:

- Inta ma btefham libnéne?

L-kill sékit.

L-'amír byittalla ^ hawalé bi malal.

L-'úda ma fiya ktír 'ašya.

Bí'úl Iskandar:

- Zyárte la hón sirriyye. Iza xabbaret hada, bta ^ rif šu nátrak. ßahh?
- É...bis'úl Yehya birawá'.
- Mníh. Lakan, xallína nimše halla'. Ha nerja ^ baêd xams-t-iiyém.

Yehya bí'úl bserâ:

• Sumuwwak, sémeħne, bass xams-t-iiyém ma bí'addo la sayfén malakiyyén. Séf wáhad baddo 'usbú ^ la yoxlas!

Byebtisim el 'amír u bí'úl:

- Fayyib lakan. Maâk sabe ^ -t-iiyém la txalliß séf wáhad.

Martak btištiġil â s-séf et-téne bi nafs el-wa'et.

- Sumuwwak...

- Lamma 'erja ^ , ha 'árin baynéton.

Iza sayfa miš zábit mitel téâk, ha 'ehbesa.

Iza sayfa 'ahsan min sayfak, ha 'ehbesak 'elak.

Byedhar el-'amír la barra, u byelha'ú el-jnúd.

Birúh Yehya ând Layla u bixabbera kill ší.

- Mín fína nis'al la yséêdna? btis'alo marto.
- Ana ba ^ rif mín. Ha rúh â l-madíne.

Ba ^ rif hada huník biséêdna â l-'akíd.

- Ntibih â hálak!

Byedar Yehya â mahlo min el-bawwébe.

Birúh â l-madíne, maše, bi l-âtme.

L-haddéd ma maô la hßán wala fénús.

ßót da ^ séto â l-wahel masmúîn.

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L-'AMÍR  
ṢÁḤIB ES-SAYFÉN

THE PRINCE  
WITH TWO SWORDS

OWIDJU

tarjama  
(translation)  
ABED BACHA

## THE PRINCE WITH TWO SWORDS



John is a blacksmith.

He has been working as a blacksmith for five years.

He is not a regular blacksmith because he only makes swords and spears.

The night came.

The village could be better-lit, and the streets are mud-filled.

John closes up the workshop and puts out the lamp at the gate.

Then, he enters the house and sits at the table with his wife, Helen.





A group of horsemen appears on the street.

They stop in front of John's workshop.

The first rider gets off the horse.

The other riders also dismount.

"I'll go in first," says one of the men.

"Please," says a young man.

Two of the men each lit a lantern.

Under their light, the armor and the weapons shine.

They are the king's soldiers.

A soldier carrying a lantern draws his sword out of the scabbard and approaches the door.



The soldiers carrying lanterns enter the house quickly.  
They both have their weapons ready.  
John and Helen are looking fearfully at the two soldiers.  
"You, open up the workshop!" says a soldier to John.  
John and Helen slowly get up from the table.  
The woman stays in the room with one of the soldiers.

John goes to the workshop's door and unlocks it.  
The other soldier follows John into the workshop and shuts the door.  
"Who else is in the house, aside from you two?" Asks the soldier.  
"No one."  
"Are you sure?"  
"Yes. We live alone. We have no children."  
The soldier looks at the door and shouts:  
"Ready!"



The door opens, and the rest of the soldiers come in.

Then, a young knight comes in.

He looks at John and says:

"Are you John, the blacksmith?"

"Yes."

"I'm Alex, the king's son."

"Your Highness! I'm honored to..."

"I am speaking now!"

John shuts up. The soldiers are silent too.

Prince Alex says:

"I need two swords—both for me, with MY symbol, not the king's.

I want them to be identical. You got five days at your disposal."

"Your Highness, but..."

"I said: I'm speaking now!"

A soldier comes closer to John and whispers threateningly:

"Don't you understand English?"

Everybody is silent.

The Prince looks around with boredom.

There are a few things in the room.

Alex says:

"My visit here is secret.

If you tell someone, you know what expects you. Yes?"

"Yes..." says John softly.

"Good. Then, we're going now.

We'll be back in five days."

John talks fast:

"Your Highness, forgive me, but five days aren't enough for two royal swords! One sword alone takes a week!"

The Prince smiles and says:

"Well, then. You got seven days for one sword.

Your wife will work on the second sword at the same time."

"Your Highness..."

"When I get back, I'll compare them.

I'll arrest your wife if her sword isn't as good as yours.

If her sword is better than your sword, I'll take you instead."

The Prince exits the door, and soldiers follow him.

John goes to Helen and tells her everything.

"Who can we ask for help?" asks the wife.

"I know who. I'm going to the city.

I know someone there that will surely help us."

"Be careful!"

John slowly exits the gate.

He goes to the city, on foot, through the dark.

The blacksmith has no horse or lantern.

He could hear the gently squashed mud under his feet.

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