A Guide for the Reciter

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Transliteration

ء ١ / `a / `i / `u
ا (long vowel) ----- ُ-
ب -------------  b
ت -------------  t
ث -------------  th
ج -------------  j
ح -------------  h
خ -------------  kh
د -------------  d
ذ -------------  dh
ر -------------  r
ز -------------  z
س -------------  s
ش -------------  sh
ص -------------  s
ض -------------  d
ط -------------  t
ظ -------------  th
ع -------------  `a / `i / `u
غ -------------  gh
ف -------------  f
ق -------------  q

ل -------------  l
م -------------  m
ن -------------  n
ه -------------  h
و -------------  w
ُو -------------  ū
و -------------  ou
ي -------------  y
ي -------------  ū
ي -------------  ay
Foreword

This book is intended for the beginner in *tajwīd*. The term beginner is used loosely as it still requires him to at least be familiar with the letters of the Arabic alphabet before being able to take maximum benefit from this book.

The book aims at equipping the student with all the basic rules and theory of *tajwīd* and therefore won’t present too many examples as its focus is the theory. Thus without saying, even though the student will get to understand the theory with the aid of this book he requires an able teacher for the practical aspects of *tajwīd*.

Even though this book is in an English medium since it is aimed at the English speaking person, it will maintain many of the technical terms used in *tajwīd* which are originally in Arabic. By translating absolutely everything into English the true essence and luster of *tajwīd* is lost.

This is the first in a series of books. This book is aimed at simplifying the rules of *tajwīd* for the beginner. Only after understanding and mastering the first book should the student attempt the second. The second book will be written on a higher level; to understand it the pupil should first master the first book. In this manner, by completing all the books in this series, the student would be exposed to all aspects concerning *tajwīd* being deliberated in the international arena and by experts alike.

Many of the rules written in this book are not necessarily how it is documented by scholars and experts in the field of *tajwīd*. The reason for this is that the book is aimed at being comprehensive and all-encompassing. If presented exactly as found in other books, many discussions which are to come in the rest of this series on *tajwīd* will not be properly understood. By studying this book the student doesn’t need to refer to another book. This is
because other English works in *tajwīd* have always neglected certain areas in this science. The pupil using these books as aids will get to understand every possible aspect pertaining to the science of *tajwīd*.

During the various chapters I have placed invaluable notes (NOTES:) which are of utmost importance that the student take due care that he learns them. They are of strategic importance for the student in understanding the science and future discussions still to come.
INTRODUCTION TO  *TAJWĪD*

**DEFINITION**
*Tajwīd* literally means to do something well. Technically (according to the *qurrā’*), it means to pronounce every letter from its point or place of origin (*makhraj*) together with all its characteristics (*sifār*).

**SUBJECT MATTER**
In *tajwīd*, we discuss letters of the Arabic alphabet.

**RULING (HUKM)**
It is *fard kifāyah* to learn all the rules of *tajwīd*, but it is *fard ‘ayn* to recite the Qur’ān with *tajwīd*.

*Fard kifāyah* means that if at least one person in the community performs it, the responsibility falls away from the rest of society, but if no-one performs it, the whole community will be answerable for its negligence. *Fard ‘ayn* means that it is required from every individual.

**BENEFIT**
By learning *tajwīd*, we protect ourselves from making mistakes in the recitation of the Qur’ān.

Mistakes or errors made in the recitation of the Qur’ān are of two types:

1) *Lahn jaliyy* – a clear error
2) *Lahn khafiyy* – a hidden error

*Lahn* in Arabic means error. *Jaliyy* means clear and *khafiyy* means hidden.
It is called lahn jaliyy (a clear error) because it is clear to everyone listening that an error has been made in the recitation. It is harām (prohibited) to recite the Qur`ān with lahn jaliyy on the condition that the qāri` (reciter) is aware that he is making lahn jaliyy and that he is making no effort to correct his recitation.

There are basically four ways in which lahn jaliyy can take place:

1) Adding a letter, e.g. ﷲ
2) Omitting a letter, e.g. ﷴ ﷬ ﷲ
3) Changing a letter, e.g. ﷲ
4) Changing a vowel (harakah) e.g. ﷲ

Lahm khafiyy is made when the qāri` falters in the temporary characteristics (صحف عارضة) of the letters, e.g. ‘ikhfā’, madd, etc.

It is called lahn khafiyy (a hidden error) because the error is hidden or obscure to most people listening to the recitation, and only after studying tajwīd will these errors be recognized by them. It is makrūh (disliked) to recite the Qur`ān with lahn khafiyy provided that the qāri` is aware that he is making lahn khafiyy and that he is making no effort in rectifying his recitation.

TERMS TO KNOW:

THE VOWELS (HARAKĀT)
The َharakāt (vowel sounds) in Arabic are indicated by means of a system of strokes above and below the consonantal characters (letters). Every consonant (letter) in Arabic is provided with a vowel sound (harakah) or with a sign indicating its absence (sukūn).
The vowels are as follows:

-Fathah (ٍّ): a small diagonal stroke above a letter

-Kasrah (ٍّ): a small diagonal stroke below a letter

-Dammah (ٍّ): a small wāw above a letter.

The sign indicating the absence of a harakah is written directly above a letter e.g. 

It is called a sukūn. A letter which has or carries a harakah is called mutahharrik. If it bears a sukūn it is called sākin.

**THE TASHDĪD**

The sign (ٍّ) is called a tashdīd or shaddah and the letter which bears a tashdīd is called mushaddad. The mushaddad letter is pronounced twice: the first one always as sākin and the second one with a harakah, e.g. (مُرْ) is read as (مُرْ) and (دَابَّةِ) is read as (دَابَّةِ)

**THE TANWĪN**

Tanwīn means to add a nūn sākinah (to the end of nouns). Even though this extra nūn sākinah is not written (ٍّ), it is pronounced. It is indicated by means of a double fathah (ّ), a double kasrah (ّ) or a double dāmmah (ّ) and is pronounced
as ‘an (‘نَّ), ‘in (‘نِّ) and ‘un (‘نُّ) respectively, e.g. رَحْمَةٌ is pronounced as صِيَامٌ and مَلِكٌ is pronounced as صِيَامٌ and صِيَامٌ is pronounced as صِيَامٌ.
'Isti‘ādhah means seeking refuge or protection. When mentioning the ‘isti‘ādhah in tajwīd, we will discuss making ‘isti‘ādhah before starting our recitation of the Qur’ān.

Basmalah literally means to recite (بِسْمِ الْلَّهِ الرَّحْمَٰنِ الرَّحِيمِ). The basmalah is also recited on commencing the recitation of the Qur’ān and particularly at the beginning of suwar (chapters of the Qur’ān).

TERMS TO KNOW:

- قَضَّل means to separate
- وَضَّل means to join
- الأُول means the first
- الثانِى means the second
- الكُل / الْجَمِيع means everything or all

When discussing the ‘isti‘ādhah and the basmalah, the qāri‘ will find himself in one of three situations if both the ‘isti‘ādhah and the basmalah are being recited:

1. He starts his recitation at the beginning of a sūrah (chapter).
2. He starts his recitation in the middle of a sūrah.
3. Having already started his recitation of the Qur’ān, he is ending a sūrah and starting another.
1- In the first situation there are four possible ways of reciting:

1. - to join everything, i.e. to join the ‘isti‘ādhah to the basmalah and the basmalah to the beginning of the sūrah, e.g.

أَعُوذُ بِللهِ مِنَ الشَّيْطَانِ الرَّجِيمِ بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ

الْحَمَدُ... ... ... ... ... ...

2. - to join the first (the ‘isti‘ādhah to the basmalah) and separate the second (the basmalah from the sūrah) e.g.

أَعُوذُ بِللهِ مِنَ الشَّيْطَانِ الرَّجِيمِ بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ

الْحَمَدُ... ... ... ... ... ...

3. - to separate everything i.e. to separate the ‘isti‘ādhah from the basmalah, and to separate the basmalah from the beginning of the sūrah, e.g.

أَعُوذُ بِللهِ مِنَ الشَّيْطَانِ الرَّجِيمِ بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ

الْحَمَدُ... ... ... ... ... ...

4. - To separate the first from the second (the ‘isti‘ādhah from the basmalah) and join the second (the basmalah to the beginning of the sūrah) e.g.

أَعُوذُ بِللهِ مِنَ الشَّيْطَانِ الرَّجِيمِ بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ

الْحَمَدُ... ... ... ... ... ...

➤ **NOTE:**

All these four ways are permissible.
2- In the second situation there are also four possible ways of reciting the ‘isti‘ādhah and the basmalah of which two are preferred:

1. - to separate the ‘isti‘ādhah from the basmalah, and to separate the basmalah from the middle of the sūrah, e.g.

أعوذ بالله من الشيطان الرجيم - بسم الله الرحمن الرحيم - ذلك الكتاب

2. - to join the ‘isti‘ādhah to the basmalah, and to separate the basmalah from the middle of the sūrah, e.g.

أعوذ بالله من الشيطان الرجيم - بسم الله الرحمن الرحيم – ذلك الكتاب

➢ NOTE:
In this situation is not advised for the beginner.

3- In the third situation there are also four possible ways of reciting the ‘isti‘ādhah and the basmalah of which three are allowed:

1. - to separate everything; the end of the first sūrah from the basmalah and the basmalah from the beginning of the second sūrah.

2. - to join everything; to join the end of the first sūrah to the basmalah and join the basmalah to the beginning of the second sūrah.
3. – to separate the first surah from the basmalah and join the basmalah to the beginning of the second surah.

➢ **NOTE:**

will not be allowed as it leaves the impression that the basmalah is part of the end of the first surah, which is not the case.

➢ **NOTE:**

The basmalah should not be recited at the beginning of Sūrah al-Toubah.
THE MAKHĀRIJ

Makhārij is the plural of makhraj. It literally means a place from which something exits. Technically it is an articulation point, i.e. that place from which the sounds of the letters are articulated.

Cross section of the organs of speech

There are 17 makhārij (articulation points) according Khalīl Ibn Ahmad al-Farāhīdī:¹

1) The empty space in the mouth and throat. The three lengthened letters (madd letters) are pronounced from here, viz. wāw sākinah

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¹ This is also the view held by Ibn al-Jazarī and most scholars.
preceded by a dammah, yāʾ sākinah preceded by a kasrah and 'alif.

➢ NOTE:
The ‘alif never takes a harakah and is always preceded by a fathah.

2) The lower throat. This is the part of the throat which is closest to the chest and furthest from the opening of the mouth. The hamzah (ʼ) and hāʾ (ھ) are pronounced from here.

3) The middle throat. The ‘ayn (ʼ) and hāʾ (ھ) are pronounced from here.

4) The upper throat. This is that part of the throat which is closest to the mouth. The ghayn (َّ) and the khā’ ( خ) are pronounced from here.

Areas of the tongue used for articulation

![Diagram of the tongue areas](image)

Figure 2 AREAS OF THE TONGUE USED FOR ARTICULATION
5) The extreme back of the tongue, when touching the palate above it (the soft palate). The qāf (ق) is pronounced from here.

6) The back of the tongue, not as for the back as the (ق), when touching the palate above it (the hard palate). The kāf (ك) is pronounced from here.

➤ **NOTE:**
The back part of the tongue refers to that part of the tongue furthest from the mouth.

7) The centre part of the tongue when touching the palate above it. The jīm (ج), shīn (ش) and the unlengthened yā’ (الياء غير المدّية) are pronounced from here.

➤ **NOTE:**
The yā’ ghayr maddah (الياء غير المدّية) is either that yā’ which is mutahārrikah or which is sākinah and preceded by a fathah. The latter is also called yā’ līn (ي).
8) The side or edge of the tongue when touching the upper molars left or right. It can also be articulated from both sides at once. The Ḍād (ض) is pronounced from here. The left side is said to be the easiest, followed by the right side. From both sides at the same time is the most difficult.

9) The anterior sides of the tongue (nearest to the mouth) and the tip of the tongue when touching the gums of the teeth extending from one pre-molar to the other. The Lām (ل) is pronounced from here.

10) The tip of the tongue when touching the gums of the teeth extending from one canine to the other. The Nūn (ن) is pronounced from here.

11) The tip of the tongue and the top of the tip when touching the gums of the upper central and lateral incisors. The ṭāʾ (ة) is pronounced from here.
NOTE: Most scholars are of the opinion that the tongue touches the gums of the upper central incisors in the makhraj of the nūn (ن) and the rāʾ (ر).

12) The tip of the tongue when touching the gums of the upper central incisors. The ṭāʾ (ط), the dāl (ذ) and the tāʾ (ت) are pronounced from here.

13) The tip of the tongue when touching the edge of the upper central incisors. The ṣād (س), the sīn (س) and the zāʾ (ز) are pronounced from here.

14) Between the tip of the tongue and both central incisors. The sād (س), the sīn (س) and the zāʾ (ز) are pronounced from here.

NOTE: There is a slight gap between the tongue and the teeth when articulating these letters.

15) The inside of the bottom lip when touching the edge of the upper central incisors. The fāʾ (ف) is pronounced from here.

16) The meeting of the lips. The wāw ghayr maddah (الوَاْو غَيْر َالمَدْدَّةِ), the bāʾ (ب) and the mīm (م) are pronounced from here.

NOTE: The wāw ghayr maddah will either be mutaḥarikah or līn, the same as the yāʾ ghayr maddah.
NOTE:
The wāw (و) is pronounced with the incomplete meeting of the lips. In articulating the bā’ (ب) and the mīm (م), the lips meet completely.

17) The khayshūm (خيشوم) or nasal cavity. The ghunnah or nasal sound comes from here.
THE \textit{Sifāt}

\textit{Sifāt} is the plural of \textit{sifah}. Literally it means qualities or characteristics. Technically, \textit{sifāt} are those characteristics which are affixed to the pronunciation of a letter whether intrinsic or circumstantial.

The \textit{sifāt} of the letters are of two types:

1. - Intrinsic or permanent \textit{sifāt}.

These \textit{sifāt} form part of the make-up of the letter i.e. the letter cannot be found without these \textit{sifāt}.

2. - Temporary or circumstantial \textit{sifāt}. In some conditions these \textit{sifāt} are found and in other conditions they are not.

THE \textit{Sifāt Lāzimah}

They are divided into two types:

1. - those \textit{sifāt} which have opposites

2. - those \textit{sifāt} which have no opposites.

THE \textit{Mutadāddah}

Because these \textit{sifāt} are \textit{lāzimah}, it is impossible that any letter of the Arabic alphabet be found without these \textit{sifāt}, and due to them being opposites, it is also impossible that both opposite \textit{sifāt} are found in any one letter! Thus, all letters of the Arabic alphabet must have one of these \textit{sifāt}. 
They are:

1. **Hams** (هَمْسٍ) - It literally means a whisper. The breath flows when pronouncing the letters of *hams*. It has 10 letters found in the combination: حَمْسُ َّمَّ أَهْمَسُ َّمِ مَسُّ َّمِ.

2. **Jahr** (جَهْر) - It literally means to announce something loudly or publicly. This is the opposite of *hams*. The breath is imprisoned when pronouncing these letters. The letters of *jahr* are all the remaining letters of the Arabic alphabet besides the letters of *hams*.

3. **Shiddah** (شِدَّة) - It literally means strength. The sound is imprisoned when reading these letters. Its letters are found in the combination أَجْدَ أَفْطَ أَتْ كُتُبُ.

4. **Rikhwah/Rakhāwah** (رَخْوَةٌ/رَخَوَةٌ) - It literally means softness. This is the opposite of *shiddah*. The sound flows when pronouncing the letters which have *rakhāwah*.

   * **Tawassut** (تَوَاسُطْ) or **bayniyyah** (بَيْنِيَّةٍ) - It literally means in-between. This *sifah* is in-between *shiddah* and *rakhāwah*. Its sound doesn’t flow as in *rakhāwah*, nor is it imprisoned as in *jahr*. Its letters are لِنُ عَمَرَ.

   ➤ **NOTE:**
   The letters of *rakhāwah* are all the letters besides the letters of *shiddah* (أَجْدَ أَفْطَ أَتْ كُتُبُ) and *tawassut* (لِنُ عَمَرَ).
NOTE:
*Tawussut* is not an independent *sifah* on its own because it has a bit of *shiddah* and a bit of *rakhāwah*. For this reason it is not counted as an individual *sifah*.

5. ‘Ist‘lā‘ (استعاَلة) - It literally means to elevate. The back part of the tongue rises when pronouncing the letters which have this *sifah*. It’s found in the 7 letters of خُصْصَ ضَعْطُ قَظَٰٰ.

NOTE:
Due to the back part of the tongue rising, it causes these letters to be pronounced with a full mouth/full sound (*tafkhīm*).

6. ‘Istifāl (استفَال) - It literally means to lower. This is the opposite of ‘isti‘lā‘. The back part of the tongue doesn’t rise but instead lays low when pronouncing these letters. It’s found in all the letters besides the letters of ‘isti‘lā‘.

NOTE:
This action (of the tongue) causes these letters to be pronounced with an empty mouth/empty sound (*tarqīq*).

7. ‘Itbāq (اطِباق) - It literally means lid or cover. The centre part of the tongue embraces or encompasses the palate. Its letters are sād, dād, tā‘ and thā‘ (ض، ظ، ص و).  

NOTE:
All the letters of ‘itbāq have ‘isti‘lā‘ in them also.
NOTE:
Due to this sifah these letters are read more full than the qāf (ق), the ghayn (غ) and the khāʾ (خ) which only have ‘isti‘lā‘ in them.

8. ‘Infitāḥ (إِفْتِحَاء) - It literally means to open. This is the opposite of ‘itbāq. The centre of the tongue lies open, not embracing the palate. It’s found in all the letters besides the letters of ‘itbāq, including the qāf (ق), the ghayn (غ) and the khāʾ (خ).

NOTE:
Because the tongue lies open it causes these letters to have a more empty sound in them (tarqīq).

NOTE:
In ‘isti‘lā‘, ’istifāl, ’itbāq and ’infitāh, the action actually takes place in the tongue, but metaphorically we say that it takes place in the letters.

THE GHAYR MUTADADDAH
These sifāt are also lāzimah i.e. it is impossible that a letter having one of these qualities be found without it. However, they don’t have any opposites and will only apply to some letters of the Arabic alphabet.

1. Safīr (صَفِيْر) - It literally means a whistling sound. It is found in the sād (ص), the sīn (س) and the zāʾ (ز). When these letters are pronounced, there is a whistling sound.
2. **Līn** (ٌلِينٍ) - It literally means softness. It is found in the *wāw* sākinah and *yāʾ* sākinah when they are preceded by a *fathah* (ُ/ـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَ~ )). They are pronounced with ease and without much exertion or difficulty.

3. **‘Inhirāf** (ِإِنْحِرَافٍ) - It literally means inclination. The *makhraj* of these letters incline towards the *makhraj* of another letter. It is found in the *lām* (لم) and the *rāʾ* (ر).

4. **Takrīr / takrār** (تَكْرَيْرٌ / تَكْرَارٌ) – It literally means to repeat something. It is found in the *rāʾ* (ر). When it is pronounced, the tongue shudders or shivers (because it repeatedly “knocks” against the palate).

➢ **NOTE:**
The correct pronunciation of *takrīr* requires us to hide or minimise the *takrīr* and not to exaggerate it.

5. **Tafashshiḥ** (تَفَشْشِيْ) - It literally means spread out. It is found in the *shīn* (ش). When pronouncing this letter, the breath spreads throughout the mouth.

6. **Qalqalah** (قَلْقَالَة) - It literally means shaking or disturbance. It is found in the letters *qāf*, *tāʾ*, *bāʾ*, *jīm*, *dāl* or the combination قَطْـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُـُ~. When these letters are pronounced, there is a disturbance in the *makhraj* making it seem as if they are being read with an extra echoing sound.
7. 'Istitālah (عَسْطَطَالَةُ) - It literally means to lengthen. It is found in the dād (ض). When pronouncing the dād (ض), the sound is lengthened from the beginning of its makhraj till the end i.e. is from the beginning of the side of the tongue until its end (until it reaches the makhraj of the lām (ل)).

**THE SIFAT ‘ĀRIDAH**

These characteristics are temporary i.e. sometimes they are found in a letter and sometimes they are not.

They are all 11 in number:

1. 'Ith-hār
2. 'Idghām
3. 'Iqlāb
4. 'Ikhfā’
5. Tafkhīm
6. Tarqīq
7. Madd
8. Qasr
9. Harakāt
10. Sukūn
11. Sakt

These 11 sifat are all mentioned in the following two lines of poetry:

أَظْهَارُ أدْغَامٍ وَقُلْبٍ وَكَذَا احْفَا وَتَفْخِيمٍ وَرَقُّ أَحْدًا وَأَمَدُّ وَالْقَصْرُ مَعَ الْتَحْرِكِيٌّ وَأَيْضًا السَّكُونَ وَالسَّكْنُ حَكْيُ
**TAFKHĪM AND TARQĪQ**

*Tafkhīm* literally means to make something fat or full. In contrast, *tarqīq* means to make something thin.

The letters of the Arabic alphabet can be divided into three categories:

1. Those which are always read with *tafkhīm* or full-mouth.
2. Those which are always read with *tarqīq* or empty-mouth.
3. Those which are sometimes read with *tafkhīm* and sometimes read with *tarqīq*.

**Those letters which are always read with *tafkhīm***.
They are all the letters which have the *ṣifah* of ʾistiʿlaʿ in them, viz. (َّخُصْصُ ضَعْفُ ْقَطُ ُّضَعْفُ ْقَطَُّ)

**Those letters which are sometimes read with *tafkhīm* and sometimes with *tarqīq***.
They are:

1. The ʾalif (א)
2. The lām (ل) in the word *Allah*
3. The ṭāʾ (ط)

**Those letters which are always read with *tarqīq***.
They are all the remaining letters of the alphabet.

The letters which are read with only *tafkhīm* and *tarqīq* can easily be understood. What needs to be learnt however, is the second group of letters: the ʾalif, lām in the name of *Allah* and the ṭāʾ when should they be read with *tafkhīm* and when should they be read with *tarqīq*
THE 'ALIF

The 'alif does not have the quality of tafkhīm or tarqīq but is dependent on the letter before it. If the 'alif (ا) is preceded by a full-mouth letter it will be read with a full mouth and if preceded by an empty-mouth letter it will be read with an empty mouth, e.g. قَالَ، زَادَ.

➤ NOTE

The tafkhīm letters (full-mouth letters) are not the letters of 'isti'la' only, but if the 'alif is preceded by a rā', then too it will be read with tafkhīm, e.g. صِرَاطُ، فِرَاقُ. In these examples, the rā' is also a tafkhīm letter.

THE (ل) IN THE Word (الله).

The (ل) is normally read with tarqīq, however, the (ل) which appears in the word (الله) is sometimes read with tarqīq and sometimes with tafkhīm.

If the (ل) in the name (الله) is preceded by a fathah or dammah, it will be read with tafkhīm, e.g. رَسُولُ رَبُّ ٱللهِ، and if preceded by a kasrah it will be read with tarqīq, e.g. باِللهِ

THE LETTER RĀʾ.

The (ر) will be found in one of three conditions:

1. rā' mutahharrikah
2. rā' sākinah preceded by a mutahharrik
3. rā' sākinah preceded by a sākin letter which is preceded by a mutahharrik.
THE RĀ’ MUTAHARRIKAH

If the ( ر ) has a fathah or a dammah, it will be read with tafkhīm.

E.g. رُبَّمَا ُرَبِّكَ and if it has a kasrah it will be read with tarqīq

E.g. رِجَالَ.

➤ NOTE

The rā’ mushaddadah has the same rule like the rā’ mutaharrikah i.e. if it has a fathah or a dammah it will be read with tafkhīm, e.g. سَرَّٰ, سُرُّ and if it has a kasrah, it will be read with tarqīq, e.g. دُرْعَٰیُ.

➤ NOTE

Rā’ mumālah (that rā’ in which ʿimālah or inclination has taken place) will always be read with tarqīq. In rā’ mumālah the fathā inclines towards the kasrah and the ʿalif towards the yā’. There is only one word in the narration of Hafs which is read with ʿImālah; مَجْرِیَّهَا in Sūrah Hūd.

THE RĀ’ SĀKINAH PRECEDED BY A MUTAHARRIK

If the rā’ sākinah is preceded by a fathah or dammah it will be read with tafkhīm, e.g. يَرْجَعُونَ َ، يَرْجَعُونَ َ، يَرْجَعُونَ َ، يَرْجَعُونَ، يَرْجَعُونَ َ، and if it is preceded by a kasrah it will be read with tarqīq, e.g. فَرْعَوْنَ ُ، فَرْعَوْنَ ُ، فَرْعَوْنَ ُ َ، ال۸ُمَّـباوِر۸.
NOTE
This rule is applied whether stopping on the rā´ or continuing (as long as the rā´ remains sākin). If during wasl (continuing) the rā´ gains a harakah then the rules of rā´ mutahārrikah will apply.

There are three exceptions to this rule:

1. If the kasrah is temporary, e.g. اَرْ جُعُيْ .

Contrary to the rule (that rā´ sākinah will be pronounced with tarqīq if preceded by a kasrah), the rā´ will be read with tafkhīm due to the temporary kasrah.

2. If the rā´ sākinah is followed by a letter of the `isti‘lā´ in the same word, e.g. قَرْطَاسٍ وَلَا تَصْرِئُ حَدَّثَكَ اَنْذِرُ قُومَكَ . Fāṣīrī صَبَرًا .

These are the only examples of this in the Qurʿān. Contrary to the rule the rā´ will be pronounced with tafkhīm here.

3. The rā´ sākinah and the kasrah must be in one word. If they are in two different words, the rā´ will be pronounced with tafkhīm, e.g. رَبَ اَرْحَمْهُمَا , رَبَ اَرْجِعُونَ.
NOTE
In إنَ ارتَبَمْ لِمَنَ ارْتَضَىٰ، أَمَّا ارْتَبَمْ the kasrah before the rāʾ sākinah is temporary and it is in a different word to the rāʾ sākinah. Therefore it will be read with tafkhīm.

NOTE
The rāʾ mushaddadah upon which waqf is made (upon which a stop is made) will be read with tafkhīm if it is preceded by a fathah or dammah eg. المُسْتَقْرُ، أَيْنَ الْمَفْرَزُ and with tarqīq if preceded by a kasrah, e.g. مُسْتَقْرُ، مُسْتَقْرُ.

THE RĀʾ SĀKINAH PRECEDED BY A SĀKIN LETTER WHICH IS PRECEDED BY A MUTAHARRIK
If the mutaharrik has a fathah or dammah it will be pronounced with tafkhīm, e.g. خَسَرُ، وَالْعَصْرُ and if it has a kasrah it will be read with tarqīq, e.g. ذَكَرُ.

NOTE
If rāʾ sākinah is preceded by a yāʾ sākinah, it will ALWAYS be read with tarqīq, e.g. خَيْبَرُ، خَيْبَرُ.
THE RULES CONCERNING THE NŪN (ن) AND THE MĪM (م)

If the (ن) or the (م) are mushaddadah, they will be read with ghunnah (a nasal sound), e.g. إِنْ، عَمْ.

THE MĪM SĀKINAH

The mīm sākinah has three rules:
1. 'Ikhfā'
2. 'Idghām
3. 'Ith-hār

'IKHFĀ'

'Ikhfā’ – It literally means to conceal or hide. If the mīm sākinah (م) is followed by a bā’ (ب) then 'ikhfā’ will take place; the (م) will be concealed and it will be read with ghunnah e.g. رَبِّهِمْ بِهِمْ، تُرَمِّمُهُمْ بِحِجَاْرَةٍ. This is called 'ikhfā’ shafawī.

NOTE

(شَفَوَى) means lips. (شَفَوَى) would refer to a labial pronunciation. It is called (شَفَوَى) because the (م) is pronounced from the lips.

'IDGHĀM

'Idghām – It literally means to assimilate or incorporate. If the mīm sākinah (م) is followed by another (م) 'idghām will take
place i.e. the first mīm (م) will be assimilated into the second
mīm (م) and it will be read with ghunnah, e.g. كَمْ مَنْ, أَمْ مَنْ.

‘ITH-HĀR

‘Ith-hār – It literally means clear or apparent. If the mīm sākinah
(م) is followed by any letter besides the bā’ (ب) (of ‘ikhfā’) or
the mīm (م) (of ‘idghām) then ‘ith-hār will take place i.e. the
mīm (م) will be read clearly without any extra ghunnah (nasal
pull) in it e.g. أنَّعمَتْ, أَنْحَمْدُ. This is called ‘ith-hār shafawī.

THE NŪN SĀKINAH (ن) AND TANWĪN (، - - -)

The rules of the nūn sākinah and tanwīn are the same because
they both have the same pronunciation during wasl (joining) e.g.
ِبَنْ بَ، بَيْنَ بَ، بَيْنَ بَ.

The nūn sākinah and tanwīn have four rules:
1. ‘Ith-hār
2. ‘Idghām
3. ‘Iqlāb
4. ‘Ikhfā’

‘ITH-HĀR

If a nūn sākinah or tanwīn is followed by any of the letters of the
throat (ء، ه، غ، خ)، then ‘ith-hār will take place i.e. it will
be pronounced clearly without any extra ghunnah e.g.
كَفَّوْ أَحَدَ، أَنْعَمَتْ.
**'IDGHĀM**

If a nūn sākinah or tanwīn is followed by any of the letters of (يَرُمُّلُوْنَ), then 'idghām will take place.

'Idghām is of two types:

1. 'Idghām with ghunnah
2. 'Idghām without ghunnah

If a nūn sākinah or tanwīn is followed by a lām (ل) or rāʾ (ر), then 'idghām will be made without ghunnah, e.g. من نُدْنُ, منْ رَبُّ.

If a nūn sākinah or tanwīn is followed by any of the letters of (يَمُمُّوْنَ), 'idghām will be made with ghunnah, e.g. مَنْ يَقُولُنَّ, مِنْ مَاءِ, مِنْ نَعَمَةِ, مِنْ وَالِ.

➤ **NOTE**

If a yāʾ (ي) or wāw (و) appears after the nūn sākinah (ن) in the same word, then instead of 'idghām taking place (as mentioned previously), 'ith-hār will be made e.g. بُنيَانِ, دُنيَا، صَنْوَانَ and قَسْنَوَانَ. These are the only examples of this in the Qurʾān.

**'IQLĀB**

'Iqlāb – It literally means to change.

If a nūn sākinah or tanwīn is followed by a bāʾ (ب) 'iqlāb will take place i.e. the nūn sākinah or tanwīn will be changed into a (م). As explained previously in the rules of mīm sākinah (م), if
it is followed by a \( bā’ (ب) \), \( ‘ikhfā’ \) will take place and it will be read with ghunnah, e.g. (من بعده)

\( ‘IKHFĀ’ \)

If a \( nūn sākinah \) or \( tanwīn \) is followed by any letter besides (ء، ه، ع، خ - of ‘ith-hār)، (يَرْمُوْن - of ‘idhām) and (ب - of ‘iqlāb) then \( ‘ikhfā’ \) will take place and it will be read with ghunnah e.g. (أَنْفُسَكُمْ).
**THE MADD**

*Madd* literally means to lengthen or to extend. Technically, it means the lengthening of sound in the letters of *madd* or the letters of *līn*.

The letters of *madd* are three:
1. *Wāw sākinah* preceded by a *dammah*
2. *Yā’ sākinah* preceded by a *kasrah*
3. *‘Alif*

➤ **NOTE**
The *‘alif* is always preceded by a *fatha*.

The letters of *līn* are two:
1. *Wāw sākinah* preceded by a *fathah*
2. *Yā’ sākinah* preceded by a *fathah*

Initially *madd* is divided into two types:

1. ( ) – the primary *madd*
2. ( ) – the secondary *madd*

*MADD ‘ASLĪ*

It is that *madd* which after the letter of *madd* there is no *hamzah* (ء) or *sukūn* (.setScene(0) e.g. مَحْيَتْ وَحْيَة. The duration of *madd ‘aslī* is one *‘alif*. One *‘alif* is also referred to as *qasr*.
MADD FAR‘Ī

It is that *madd* which after the letter of *madd*, there is a *hamzah* or *sukūn*.

The *hamzah* is a cause for two types of *madd*:

1. (اَلْمَدُّ الْمُتَّصِلُ) – the joined *madd*
2. (اَلْمَدُّ الْمُنْفَصِلُ) – the separated *madd*

If after the letter of *madd*, the *hamzah* is in the same word together with the letter of *madd*, then it is *madd muttasīl* e.g.

جَاءَ،ِ جُيُءَ،ِ سُوَءَ،ِ

➤ **NOTE**
It is called the joined *madd* (اَلْمَدُّ الْمُتَّصِلُ) because the letter of *madd* and the *hamzah* are joined (together) in one word.

If after the letter of *madd*, the *hamzah* forms part of the beginning of the next word, then it is *madd munfāsīl* e.g.

فِي أَنفِسَكُمْ،ِ قَوْاً أَنفُسَكُمْ

➤ **NOTE**
It is called the separated *madd* (اَلْمَدُّ الْمُنْفَصِلُ) because the letter of *madd* and the *hamzah* are in separate words.

The duration of *madd muttasīl* and *madd munfāsīl* is three or four ‘ālifs. This is also referred to as *tawassul*. 39
The sukūn (ـ) is also a cause for two types of madd:

1. (َالْمَدَّ الْعَارِضَ لِلسُّكُنِّ) – the temporary or conditional madd (due to waqf; stopping)
2. (َالْمَدَّ الْلَّازِمِ) – the permanent or compulsory madd

If after the letter of madd the sukūn is temporary (doesn’t always remain) then it will be madd ‘ārid e.g. تَكُدُّبُانِ, نَسْتَعِينُ, تَعْلَمُونَ.

➤ NOTE
It is called the temporary madd because the sukūn is temporary.

The duration of madd ‘ārid is qasr, tawassut or tūl. Tul is pulled to the length of five 'alifs. There is no madd which is pulled longer than tūl.

If after the letter of madd the sukūn is permanent (it remains in all conditions; during waqf and wasl) then it will be madd lāzim, e.g. قُ, أَلْئِنَ.

➤ NOTE
It is called the compulsory madd because the sukūn is compulsory or permanent.

The duration of madd lāzim is tūl (five 'alifs)

TERMS TO KNOW:

(َكَلْمَةً) – coming from (َكَلْمَة) meaning word.
(َحَرْفٍ) – coming from (َحَرْف) meaning letter.
(مَخْفَفَ) – meaning light, referring to a sukūn which is generally light or easy to read.

(مَسْقَلَ) – meaning heavy, referring to a tashdīd, which is a “heavier” in pronunciation than the sukūn.

**Madd lāzim** is initially divided into two types:

1. النَّمَذَّةُ اللَّازِمَ كَلْمَيْنِ
2. النَّمَذَّةُ اللَّازِمَ حَرْفِيّنِ

**Madd lāzim** will be kilmī (كلمة) if the letter of madd and the sukūn are found in one word (كلمة).

**Madd lazim** will be harfī (حرف) if the letter of madd and the sukūn are found in a letter (حرف). By letter (حرف), the “cut” letters (الحُرُوفُ المُقَطِّعَاتِ) are specifically referred to! e.g. المَ ، المَ حَرًاءٍ، etc.

The (الحُرُوفُ المُقَطِّعَاتِ) are only found at the beginning of suwar.

**Madd lāzim kilmī** and **madd lāzim harfī** are both mukhaffaf and muthaqqal.

They will be muthaqqal (مُقَطَّل) if the sukūn is due to ʼidghām, e.g. لَامَ مَيِّمٍ - المُ، ضَالِّ لِيْنٍ - وَلَضَالَّيْنَ.
They will be *mukhaffaf* (مُخفَفُ) if the *sukūn* appears without any *ʿidghām*, e.g. (قَافُ وَالْقُرَآنِ - قَ - آلَهُنَّ - عَالَالَانَ)

*MADD LĪN*

If after the letter of *līn* there is a temporary *sukūn*, it will be *madd līn ʿārid* e.g. صَيْفَ، خَوْفُ . Its duration is *ṭūl*, *tuwassuṭ* or *qaṣr*.

If after the letter of *līn* the *sukūn* is permanent, it will be *madd līn lāzim* e.g. حَمَ عَسَقَ، كَهَعِصَ (الْعِينَ in both). These are the only two examples of this *madd* in the Qurʿān.

The duration of *madd līn lāzim* is *tawassuṭ* or *ṭūl*. *Ṭūl* is preferred.
Previous *qurrā’* would use the terms *waqf*, *qat‘* and *sakt* synonymously. With time they, however, came to define the rules more specifically:

*Qat‘* – It literally means to cut. Technically it means to cut or end the recitation without the intention of continuing. *Qat‘* is only allowed at the end of *‘āyāt*.

*Waqf* – It literally means to stop. Technically it is to stop at the end of a complete word long enough to renew the breath with the intention of continuing one’s recitation.

*Sakt* – It literally means silence. Technically it means to stop the sound whilst reciting without breaking the breath.

When discussing *waqf*, there are three things which are considered:

1. The condition of the *qāri‘*.
2. The place where the *qāri‘* stops.
3. The *harakah* of the last letter upon which *waqf* is being made.

1. Considering the condition of the *qāri‘*, *waqf* is of four types:

   1. **الْوِقْفُ الْحُجْرَوْيِي** – the examinatory stop

   This *waqf* is made when being tested (e.g. by a teacher etc.). This *waqf* is allowed (*jā‘iz*) with the condition that the *qāri‘* starts his recitation from that particular word again if it doesn’t distort the meaning, else he will have to start before the word upon which he made *waqf*. If it is at the end of a verse, he should continue his recitation from the next verse.
2. the adjourning stop

This waqf is made on a particular place solely to complete the various qirāʻāt. This waqf is also allowed and the qāriʻ will continue reading from that particular word in which the difference of opinion is found. He does not need to repeat what occurs before this word because the object here is to complete all the various qirāʻāt.

3. the forced stop

This is an involuntary stop made by the qāriʻ which is caused by an unplanned break in his breath due to a cough, sneeze etc. This waqf is allowed even though the meaning will be incomplete, but the qāriʻ has to start his recitation from that particular word (on which he stopped) if the meaning allows it, or else he will have to read from before that word.

4. the voluntary stop

This is a stop where the qāriʻ chooses to stop at a particular place to renew his breath.

2. Considering the place where the qāriʻ stops, waqf is also of four types:

1. the complete stop

The qāriʻ makes waqf in such a place where the sentence, as well as the meaning, is complete and there is no connection between it and the following verse e.g.

\[\text{NOTE}\]

A connection between two verses can be that they are either connected via their meaning (مَعْتَنِيَ) or by their grammar (لَفْظًا). If the verses are connected by their meaning then they
do not necessarily have to be connected by their grammar. However, if they are connected by their grammar then they will be connected by their meaning.

2. 

- the sufficient stop

The qāri’ makes waqf in such a place where the meaning is connected to the verse following it, but it is not connected grammatically e.g.

وَبَالآخَرَةِ هُمُ الْيَوْمُ الْمُقْتُولُونَ (ُِْ) أَوْلَٰئِكَ عَلَىٰ هُدًىٍ مِّنْ رَبِّهِمْ

3. 

- the sound/good stop

The qāri’ stops in such a place where the sentence has a complete meaning, but is connected via it’s meaning and grammar to what follows e.g.

الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ (ُِْ) َالْحَمْدُ لِلَّهِ

➢ NOTE

In waqf tām and waqf kāfī, the qāri’ will start his recitation after the place of waqf whether it’s in the middle or the end of a verse. If waqf hasan is made at the end of a verse, then the qāri’ will start reciting from the next verse. And if waqf hasan is made in the middle of a verse, the qāri’ will have to start from a suitable place before the place of waqf.

4. 

- the undesirable stop

The qāri’ makes a stop in such a place where the sentence is incomplete in that it does not give a sound meaning and is connected to what follows in meaning and in grammar e.g.

يَا أَيُّهَا الْدِّينُ اَمْتَوْا لَا تَقْرَبُوا الصَّلَاةَ، فَأَعْلَمُ أَنَّهُ لَا إِلَهََّ

➢ NOTE

Waqf qabīl is not allowed unless forced to due to lack of breath, a sneeze or a cough etc.
3. Considering the last harakah, waqf is of three types:

1. – to make waqf with ḍīskān

Iṣkān means to make sākin. So ṭaqqif bīl-ʾaṣsākān is to stop making the last letter sākin. Whether the last letter has a fathah, dammah or kasrah, it will be given a sukūn during waqf.

2. – to make waqf with rōum

This is to make waqf on the last letter of the word reading the harakah partially. It is only allowed on a dammah and a kasrah.

3. – to make waqf with ʾishmām

This is to make waqf on the last letter of the word by indicating towards the harakah with the lips. It is only allowed on a dammah.

Sakt

Sakt is found in the narration of Ḥafṣ in four places:

1) in Sūrah al-Muṭṭaffifīn
2) in Sūrah al-Qiyāmah
3) in Sūrah Yāsīn
4) in Sūrah al-Kahf
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