

# مُرْشِدُ الْقَارِئِ

**A Guide for the Reciter**

Qāri` Saleem Gaibie

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## Transliteration

ء ----- `a / `i / `u	ك ----- k
ا (long vowel) ----- ā	ل ----- l
ب ----- b	م ----- m
ت ----- t	ن ----- n
ث ----- th	ه ----- h
ج ----- j	و ----- w
ح ----- <u>h</u>	و ----- ū
خ ----- kh	و ----- ou
د ----- d	ي ----- y
ذ ----- dh	ي ----- ī
ر ----- r	ي ----- ay
ز ----- z	
س ----- s	
ش ----- sh	
ص ----- <u>s</u>	
ض ----- <u>d</u>	
ط ----- t	
ظ ----- <u>th</u>	
ع ----- ‘a / ‘i / ‘u	
غ ----- gh	
ف ----- f	
ق ----- q	

## 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 (**NOTE:**) 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 (*ṣifāt*).

## SUBJECT MATTER

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

## RULING (*HUKM*)

It is *farḍ kifāyah* to learn all the rules of *tajwīd*, but it is *farḍ 'ayn* to recite the Qur'ān with *tajwīd*.

*Farḍ 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. *Farḍ '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 *haram* (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. اَلْحَمْدُ لِلّٰهِ
- 2) Omitting a letter, e.g. لَمْ يَلِدْ وَلَمْ يُولَدْ
- 3) Changing a letter, e.g. اَلْحَمْدُ لِلّٰهِ
- 4) Changing a vowel (*harakah*) e.g. اَلْحَمْدُ لِلّٰهِ

*Lahn khafiyy* is made when the *qāri'* falters in the temporary characteristics (صِفَاتٍ عَارِضَةٍ) 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* ( فَتْحَة ): a small diagonal stroke above a letter

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

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

The sign indicating the absence of a *ḥarakah* is written directly

above a letter e.g. .

It is called a *sukūn*. A letter which has or carries a *ḥarakah* is called *mutaḥarrik*. If it bears a *sukūn* it is called *sākin*.

### THE TASHDĪD

س

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 *ḥarakah*, e.g. ( مَرَّ ) is read as ( مَرْر ) and ( دَابَّ ) is read as ( دَابُّ بَة )

### THE TANWĪN

*Tanwīn* means to add a *nūn sākinah* (to the end of nouns). Even though this extra *nūn sākinah* is not written ( ن ), it is pronounced. It is indicated by means of a double *fathah* ( ً ), a double *kasrah* ( ِ ) or a double *dammah* ( ٌ ) and is pronounced

as *`an* (أَنَّ), *`in* (إِنَّ) and *'un* (أَنَّ) respectively, e.g. رَحْمَةٌ is pronounced as رَحْمَتُنْ and مَلِكٌ is pronounced as مَلِكُنْ and صِيَامٌ is pronounced as صِيَامِنْ

## THE اسْتِعَاذَةُ AND THE بَسْمَلَةُ

*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 اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ ). 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:

- فَصَّلَ means to separate
- وَصَلَ means to join
- الأوَّلُ means the first
- الثَّانِي means the second
- الكُلُّ / الحَمِيعُ 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. وَصَلُ الْكُلِّ - to join everything, i.e. to join the *'isti'ādah* to the *basmalah* and the *basmalah* to the beginning of the *sūrah*, e.g.

.....أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ الْحَمْدُ.....

2. وَصَلُ الْأَوَّلِ فَصَلُ الثَّانِي - to join the first (the *'isti'ādah* to the *basmalah*) and separate the second (the *basmalah* from the *sūrah*) e.g.

.....أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
.....الْحَمْدُ.....

3. فَصَلُ الْكُلِّ - to separate everything i.e. to separate the *'isti'ādah* from the *basmalah*, and to separate the *basmalah* from the beginning of the *sūrah*, e.g.

.....أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ - بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
.....الْحَمْدُ.....

4. فَصَلُ الْأَوَّلِ وَصَلُ الثَّانِي - To separate the first from the second (the *'isti'ādah* from the *basmalah*) and join the second (the *basmalah* to the beginning of the *sūrah*) e.g.

.....أَعُوذُ بِاللَّهِ مِنَ الشَّيْطَانِ الرَّجِيمِ - بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ الْحَمْدُ.....

### ➤ NOTE:

All these four ways are permissible.

**2-** In the second situation there are also four possible ways of reciting the *'isti'ādah* and the *basmalah* of which two are preferred:

1. فصل الكل - to separate the *'isti'ādah* 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. وَصَلُ الْأَوَّلُ فَصْلُ الثَّانِي - to join the *'isti'ādah* 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 وصل الكل and فَصْلُ الْأَوَّلُ وَصْلُ الثَّانِي is not advised for the beginner.

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

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

2. وَصْلُ الْكُلِّ - 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. فَصْلُ الْأَوَّلِ وَصَلُّ الثَّانِي – to separate the first *sūrah* from the *basmalah* and join the *basmalah* to the beginning of the second *sūrah*.

➤ **NOTE:**

فَصْلُ الْأَوَّلِ وَصَلُّ الثَّانِي will not be allowed as it leaves the impression that the *basmalah* is part of the end of the first *sūrah*, 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

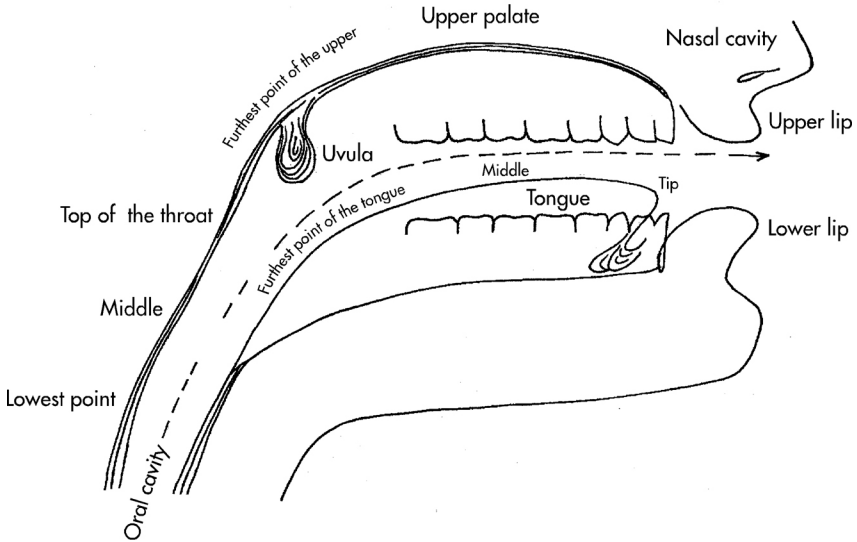


Figure 1 THE ORGANS OF SPEECH

There are 17 *makhārij* (articulation points) according Khalīl Ibn Aḥmad al-Farāhīdī:<sup>1</sup>

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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<sup>1</sup> This is also the view held by Ibn al-Jazarī and most scholars.

preceded by a *dammah*, *yā' 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* (ء) and *hā'* (هـ) are pronounced from here.

3) The middle throat. The *'ayn* (ع) and *hā'* (ح) are pronounced from here.

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

### Areas of the tongue used for articulation

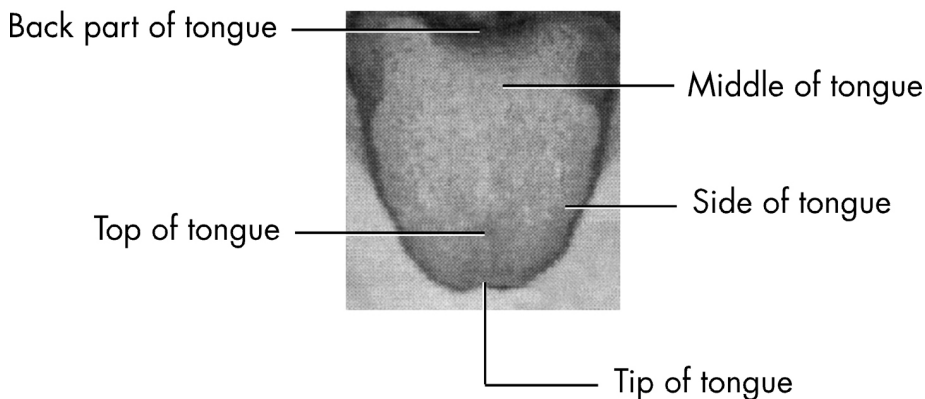


Figure 2 AREAS OF THE TONGUE USED FOR ARTICULATION

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 المديّة) are pronounced from here.

➤ **NOTE:**

The *yā' ghayr maddah* - الياء غير المديّة - is either that *yā'* which is *mutaharrikah* or which is *sākinah* and preceded by a *fathah*. The latter is also called *yā' līn* (ي-).

## Teeth and their Names

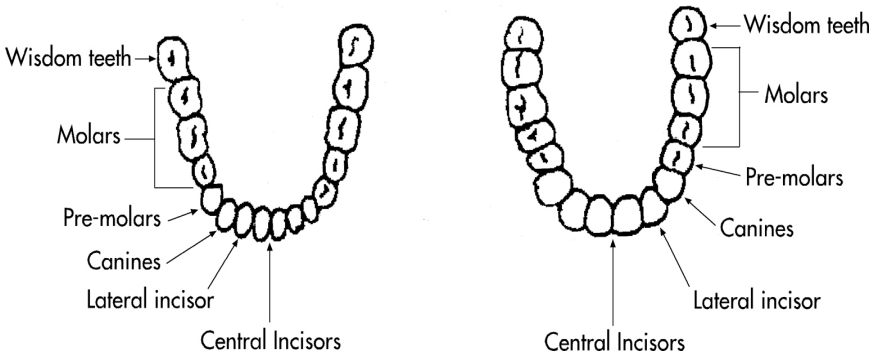


Figure 3 THE TEETH AND THEIR NAMES

**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 *dād* ( 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 *rā'* ( ر ) 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 *rā'* ( ر ).

**12)** The tip of the tongue when touching the gums of the upper central incisors. The *tā'* ( ط ), the *dāl* ( د ) and the *tā'* ( ت ) are pronounced from here.

**13)** The tip of the tongue when touching the edge of the upper central incisors. The *thā'* ( ظ ), the *dhāl* ( ذ ) and the *thā'* ( ث ) are pronounced from here.

**14)** Between the tip of the tongue and both central incisors. The *sād* ( ص ), the *sīn* ( س ) and the *zā'* ( 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 *fā'* ( ف ) is pronounced from here.

**16)** The meeting of the lips. The *wāw ghayr maddah* ( الوَاوُ غَيْرُ الْمَدَّةِ ), the *bā'* ( ب ) and the *mīm* ( م ) are pronounced from here.

➤ **NOTE:**

The *wāw ghayr maddah* will either be *mutaḥarrikah* or *līn*, the same as the *yā' 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 SIFĀT

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

The sifāt of the letters are of two types:

1. صفات لازمة - Intrinsic or permanent sifāt.

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

2. صفات عارضة - Temporary or circumstantial sifāt. In some conditions these sifāt are found and in other conditions they are not.

### THE SIFĀT LĀZIMAH

They are divided into two types:

1. مُتَضَادَّةٌ - those sifāt which have opposites

2. غَيْرُ مُتَضَادَّةٍ - those sifāt which have no opposites.

### THE MUTADĀDDAH

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

They are:

1. *Hams* ( هَمْس ) - It literally means a whisper. The breath flows when pronouncing the letters of *hams*. It has 10 letters found in the combination: فَحْتُهُ شَخْصٌ سَكْتٌ.

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 أَجْدُ قَطٌّ بَكْتٌ.

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

\* *Tawassut* ( تَوَسُّطٌ ) or *bayniyyah* ( بَيْنِيَّةٌ ) - 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 لِنٌ عُمَرٌ.

➤ **NOTE:**

The letters of *rakhāwah* are all the letters besides the letters of *shiddah* ( أَجْدُ قَطٌّ بَكْتٌ ) and *tawassut* ( لِنٌ عُمَرٌ ).



➤ **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'ālā'* (اِسْتَعْلَاءٌ) - It literally means to elevate. The back part of the tongue rises when pronouncing the letters which have this *sifah*. Its found in the 7 letters of *نُحُصَّ ضَعُطُ قِظُ* .

➤ **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* (اِسْتِفَالٌ) - It literally means to lower. This is the opposite of *'isti'ālā'*. 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'ālā'*.

➤ **NOTE:**

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

7. *'Itbāq* (اِطْبَاقٌ) - 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'* (ظ and ط ، ض ، ص).

➤ **NOTE:**

All the letters of *'itbāq* have *'isti'ālā'* in them also.

➤ **NOTE:**

Due to this *sifah* these letters are read more full than the *qāf* (ق), the *ghayn* (غ) and the *khā`* (خ) which only have 'isti`lā' in them.

8. *'Infītāh* (اِنْفِتَاح) - 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 *khā`* (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 *'infītāh*, 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. *Ṣafīr* (صَفِير) - It literally means a whistling sound. It is found in the *ṣād* (ص), the *sīn* (س) and the *zā`* (ز). When these letters are pronounced, there is a whistling sound.

2. *Līn* (لِين) - It literally means softness. It is found in the *wāw sākinah* and *yā' sākinah* when they are preceded by a *fathah* (وَ - / وَي -). They are pronounced with ease and without much exertion or difficulty.

3. *Inḥirāf* (انْحِرَاف) - It literally means inclination. The *makhraj* of these letters incline towards the *makhraj* of another letter. It is found in the *lām* (ل) and the *rā'* (ر).

4. *Takrīr / takrār* (تَكْرِير / تَكْرَار) - It literally means to repeat something. It is found in the *rā'* (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. *Tafashshī* (تَفَشَّشِي) - It literally means spread out. It is found in the *shīn* (ش). When pronouncing this letter, the breath spreads throughout the mouth.

6. *Qalqalah* (قَلْقَلَة) - It literally means shaking or disturbance. It is found in the letters *qāf*, *tā'*, *bā'*, *jīm*, *dāl* or the combination قَطُّ بِجَدِّ. 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. *'Istīṭālah* ( اِسْتِطَالَةٌ ) - 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. *Qaṣr*
9. *Harakāt*
10. *Sukūn*
11. *Sakt*

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

اَظْهَارُ اِدْعَامٍ وَ قَلْبٌ وَ كَذَا      اِخْفَاً وَ تَفْخِيمٌ وَ رِقٌّ اُخْذَا  
وَالْمَدُّ وَالْقَصْرُ مَعَ التَّحْرُكِي      وَأَيْضًا السُّكُونُ وَالسَّكْتُ حُكِي

## 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 'isti'la' in them,

viz. (خُصَّ ضَعُطَ قَطٌ)

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

They are:

1. The 'alif (ا)
2. The *lām* (ل) in the word *Allah*
3. The *rā'* (ر)

### **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 'alif, *lām* in the name of *Allah* and the *rā'* - 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. صِرَاطٌ, فِرَاقٌ. 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 اللهُ, اللهُ, and if preceded by a *kasrah* it will be read with *tarqīq*, e.g. بِاللّٰهِ

## THE LETTER RĀ' - ر

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

1. *rā' mutaharrikah*
2. *rā' sākinah* preceded by a *mutaharrik*
3. *rā' sākinah* preceded by a *sākin* letter which is preceded by a *mutaharrik*.

## THE RĀ' MUTAHARRIKAH

If the ( ر ) has a *fathah* or a *dammah*, it will be read with *tafkhīm*, e.g. رَبِّكَ , رَبِّمَا and if it has a *kasrah* it will be read with *tarqīq* e.g. رَجَالٌ .

### ➤ NOTE

The *rā' mushaddadah* has the same rule like the *rā' mutaharrakah* i.e. if it has a *fathah* or a *dammah* it will be read with *tafkhīm*, e.g. سِرًّا , سِرٌّ and if it has a *kasrah*, it will be read with *tarqīq*, e.g. ذُرِّيٌّ .

### ➤ NOTE

*Rā' mumālah* (that *rā'* in which *'imālah* or inclination has taken place) will always be read with *tarqīq*. In *rā' mumālah* the *fatha* inclines towards the *kasrah* and the *'alif* towards the *yā'*. There is only one word in the narration of *Hafṣ* which is read with *'Imālah*; مَجْرِيهَا in *Sūrah Hūd*.

## THE RĀ' SĀKINAH PRECEDED BY A MUTAHARRIKAH

If the *rā' sākinah* is preceded by a *fathah* or *dammah* it will be read with *tafkhīm*, e.g. يُرْجَعُونَ , التَّكَاثُرُ , الْقَمَرُ , يَرْجَعُونَ , and if it is preceded by a *kasrah* it will be read with *tarqīq*, e.g. فِرْعَوْنَ , الْمَقَابِرُ .

➤ **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 *ḥarakah* then the rules of *rā' mutaharrikah* will apply.

There are three exceptions to this rule:

1. If the *kasrah* is temporary, e.g. *أَرَجَعِي* .

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*.

➤ **NOTE**

An easy way to check whether the *kasrah* is temporary or not, is to join it to what's before it. If the *kasrah* is not pronounced when joining then it is temporary. If the *kasrah* is read whether joining or starting from it, (in all conditions) then it is permanent.

2. If the *rā' sākinah* is followed by a letter of the '*isti'lā'* in the same word, e.g. *قِرطَاس* , *فِرْقَة* , *لِبَالْمِرْصَاد* , *أَرِصَادًا* , *مِرْصَادًا* .

These are the only examples of this in the Qur'ān. Contrary to the rule the *rā'* will be pronounced with *tafkhīm* here.

➤ **NOTE**

We add the condition: In the same word to exclude words like *وَلَا تَصْعَرُ حَتَّىٰ أَكُونَ أَكْبَرًا* and *أَنْذِرْ قَوْمَكَ* , *فَاصْبِرْ صَبْرًا* in which the *rā'* will be read with *tarqīq* because the letter of '*isti'lā'* following it is in the next word.

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. *رَبِّ ارْحَمَهُمَا* , *رَبِّ ارْجِعُون* .



➤ **NOTE**

In *إِنْ ارْتَبْتُمْ* and *لَمَنْ ارْتَضَى*, *أَمْ ارْتَابُوا* the *kasrah* before the *rā'* *sākinah* is temporary and it is in a different word to the *rā' sākinah*. Therefore it will be read with *tafkhīm*.

➤ **NOTE**

The *rā' 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. *الْمُسْتَقَرُّ*, *أَيْنَ الْمَفْرُ* and with *tarqīq* if preceded by a *kasrah*, e.g. *مُسْتَقَرُّ*, *مُسْتَمِرُّ*.

**THE RĀ' 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. *خُسْرٍ*, *وَالْعَصْرِ* and if it has a *kasrah* it will be read with *tarqīq*, e.g. *ذِكْرٍ*.

➤ **NOTE**

If *rā' sākinah* is preceded by a *yā' sākinah*, it will ALWAYS be read with *tarqīq*, eg. *خَيْرٍ*, *خَيْرٍ*.

## 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. *إِنَّ* , *عَمَّ*

### 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.

رَبَّهُمْ بِهِمْ , تَرْمِيهِمْ بِحِجَارَةٍ . This is called '*ikhfā' shafawī*.

#### ➤ NOTE

(شَفَاة) means lips. (شَفَوِي) would refer to a labial pronunciation.

It is called (شَفَوِي) 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 مِّنْ , أَمْ مِّنْ .

### '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. أُنْعِمْتَ , الْحَمْدُ . 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. بِنِّ بٍ , بِنِّ بٍ , بِنِّ بٍ .

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 ( خ , غ , ح , ع , ه , ء ), then '*ith-hār* will take place i.e. it will be pronounced clearly without any extra *ghunnah* e.g.

كُفُو أَحَدٍ , أُنْعِمْتَ .

## 'IDGHĀM

If a *nūn sākinah* or *tanwīn* is followed by any of the letters of ( يِرْمَلُونَ ), 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 *rā'* ( ر ), then 'idghām will be made without *ghunnah*, e.g. مِنْ لَدُنْ , مِنْ رَبِّ .

If a *nūn sākinah* or *tanwīn* is followed by any of the letters of ( يَنْمُو ), 'idghām will be made with *ghunnah*, e.g. مَنْ يَقُولُ ,

مِنْ مَاءٍ , مِنْ نِعْمَةٍ , مِنْ وَالٍ .

### ➤ NOTE

If a *yā'* ( 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. بُنْيَانٌ , دُنْيَا , صِنُونَانٌ and قِنُونَانٌ . These are the only examples of this in the Qur'ān.

## 'IQLĀB

'Iqlāb – It literally means to change.

If a *nūn sākinah* or *tanwīn* is followed by a *bā'* ( 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. (صُمُّكُمْ), (مِنْ بَعْدِ)

### 'IKHFĀ'

If a *nūn sākinah* or *tanwīn* is followed by any letter besides (ء, ه, و, ي) - of '*ith-hār*', (يَوْمَلُونَ - of '*idhām*') and (ب - of '*iqḷāb*') then '*ikhfā'* will take place and it will be read with *ghunnah* e.g. أَنفُسَكُمْ .

## 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 *fathā*.

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. ( الْمَدُّ الْأَصْلِيُّ ) – the primary *madd*
2. ( الْمَدُّ الْفَرَعِيُّ ) – the secondary *madd*

## MADD 'AṢLĪ

It is that *madd* which after the letter of *madd* there is no *hamzah* ( ء ) or *sukūn* ( ◌ ) e.g. نُوحِيهَا .

The duration of *madd 'aslī* is one 'alif. One 'alif is also referred to as *qaṣr*.

## 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 muttasil* e.g.

. سُوءَ , حِيَاءَ , جَاءَ .

### ➤ 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 munfasil* e.g. بِمَا أُنزِلَ ,

. فِي أَنْفُسِكُمْ , قُوا أَنْفُسَكُمْ .

### ➤ 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 muttasil* and *madd munfasil* is three or four 'alifs. This is also referred to as *tawassut*.

The *sukūn* ( ◌̣ ) is also a cause for two types of *madd*:

1. ( اَلْمَدُّ اَلْعَارِضُ لِّلْسُكُوْنِ ) – the temporary or conditional *madd*  
(due to *waqf*; stopping)
2. ( اَلْمَدُّ اَللّٰزِمُ ) – 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. نُكذِّبَانِ , نَسْتَعِينُ , تَعْلَمُونَ .

➤ **NOTE**

It is called the temporary *madd* because the *sukūn* is temporary.

The duration of *madd 'ārid* is *qasr*, *tawassut* or *tūl*. *Tūl* 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. ق , اَلثَّنَّ .

➤ **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:**

( كَلِمِي ) – coming from ( كَلِمَةٌ ) meaning word.

( حَرْفِي ) – coming from ( حَرْفٌ ) meaning letter.



( مُخَفَّفٌ ) – meaning light, referring to a *sukūn* which is generally light or easy to read.

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

*Madd lāzim* is initially divided into two types:

1. الْمَدُّ اللَّازِمُ كَلِمِيٌّ .
2. الْمَدُّ اللَّازِمُ حَرْفِيٌّ .

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

*Madd lazim* will be *harfī* ( حَرْفِيٌّ ) if the letter of *madd* and the *sukūn* are found in a letter ( حَرْفٌ ). By letter ( حَرْفٌ ), the “cut” letters ( الْحُرُوفُ الْمُقَطَّعَاتُ ) are specifically referred to! e.g. المر , طسم etc.

The ( الْحُرُوفُ الْمُقَطَّعَاتُ ) are only found at the beginning of *suwar*.

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

They will be *muthaqqal* ( مُثَقَّلٌ ) if the *sukūn* is due to *'idghām*, e.g. لَامٌ مِيمٌ - الم , ضَالٌ لَيْنٌ - وَلَا الضَّالِّينَ .

They will be *mukhaffaf* ( مُخَفَّفٌ ) if the *sukūn* appears without any *'idghām*, e.g. ( قَافٌ وَالْقُرْآنِ ) - ق , ( أَلْفَنَ ) - ءَ الْآنَ

### MADD LĪN

If after the letter of *līn* there is a temporary *sukūn*, it will be *madd līn 'ārid* e.g. صَيْفٌ , خَوْفٌ . Its duration is *tūl*, *tuwassuṭ* or *qasr*.

If after the letter of *līn* the *sukūn* is permanent, it will be *madd līn lāzim* e.g. كَهَيْعَصٍ , حَمَّ عَسَقٍ (the عَيْن in both). These are the only two examples of this *madd* in the Qur'ān.

The duration of *madd līn lāzim* is *tawassuṭ* or *tūl*. *Tūl* is preferred.

## WAQF

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 *ḥarakah* of the last letter upon which *waqf* is being made.

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

1. *الْوَقْفُ الْإِخْتِبَارِيُّ* – 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. الْوَقْفُ الْإِنتِظَارِيّ – the adjourning stop

This *waqf* is made on a particular place solely to complete the various *qirā'āt*. This *waqf* is also allowed and the *qāri'* 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 *qirā'āt*.

## 3. الْوَقْفُ الْإِضْطِرَارِيّ – the forced stop

This is an involuntary stop made by the *qāri'* 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 *qāri'* 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. الْوَقْفُ الْإِخْتِيَارِيّ – the voluntary stop

This is a stop where the *qāri'* chooses to stop at a particular place to renew his breath.

## 2. Considering the place where the *qāri'* stops, *waqf* is also of four types:

### 1. الْوَقْفُ التَّام – the complete stop

The *qāri'* 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.

وَأُولَئِكَ هُمُ الْمُفْلِحُونَ (\*) إِنَّ الَّذِينَ كَفَرُوا

### ➤ NOTE

A connection between two verses can be that they are either connected via their meaning ( مَعْنَى ) 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. **الْوَقْفُ الْكَافِي** – 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. **وَبِالْآخِرَةِ هُمْ يُوقِنُونَ (\*) أُولَئِكَ عَلَىٰ هُدًى مِّن رَّبِّهِمْ**

3. **الْوَقْفُ الْحَسَنُ** – 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 tāam* 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. **الْوَقْفُ الْقَبِيحُ** – 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 الَّذِينَ آمَنُوا لَا تَقْرُبُوا الصَّلَاةَ , فَاعْلَمُوا أَنَّهُ لَا إِلَهَ**

➤ **NOTE**

*Waqf qabīh* is not allowed unless forced to due to lack of breath, a sneeze or a cough etc.

3. Considering the last *ḥarakah*, *waqf* is of three types:

1. وَقَفَ بِالْإِسْكَانِ – to make *waqf* with *'iskān*

*'Iskān* means to make *sākin*. So وَقَفَ بِالْإِسْكَانِ is to stop making the last letter *sākin*. Whether the last letter has a *fathah*, *ḍammah* or *kasrah*, it will be given a *sukūn* during *waqf*.

2. وَقَفَ بِالرَّوْمِ – to make *waqf* with *roum*

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

3. وَقَفَ بِالْإِشْمَامِ – to make *waqf* with *'ishmām*

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

## *Sakt*

*Sakt* is found in the narration of Hafs in four places:

1) رَانَ \* بَلْ in *Sūrah al-Muṭaffifīn*

2) رَاقٍ \* مَنْ in *Sūrah al-Qiyāmah*

3) هَذَا \* مَرَقَدْنَا in *Sūrah Yāsīn*

4) عَوْجًا \* قِيَمًا in *Sūrah al-Kahf*

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