Fawā`ide Makkiyyah

An English translation

By

Qāri ʿAbd al-Rahmān al-Makkī

Translation by
Muhammad Saleem Gaibie
First Print 2012

Any part of this book may be reproduced and utilized for teaching purposes on condition that no distortions take place in the original work.
**CONTENTS**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>5</td>
</tr>
<tr>
<td>System of transliteration</td>
<td>6</td>
</tr>
<tr>
<td>Biography of the author, Qāri Abd al-Rahmān Makkī</td>
<td>8</td>
</tr>
<tr>
<td>Translator’s sanad for Fawā`ide Makkiyyah</td>
<td>13</td>
</tr>
<tr>
<td>Introduction</td>
<td>14</td>
</tr>
<tr>
<td><strong>Chapter One</strong></td>
<td></td>
</tr>
<tr>
<td>Section One – The isti`ādhah and the basmalah</td>
<td>16</td>
</tr>
<tr>
<td>Section Two – The makhārij</td>
<td>18</td>
</tr>
<tr>
<td>Section Three – The şifāt</td>
<td>20</td>
</tr>
<tr>
<td>Section Four – The characteristics of each letter</td>
<td>24</td>
</tr>
<tr>
<td>Section Five – The differentiating characteristics</td>
<td>25</td>
</tr>
<tr>
<td><strong>Chapter Two</strong></td>
<td></td>
</tr>
<tr>
<td>Section One – Tafkhīm and tarqīq</td>
<td>28</td>
</tr>
<tr>
<td>Section Two – The nūn sākinah and the tanwīn</td>
<td>31</td>
</tr>
<tr>
<td>Section Three – The mīm sākinah</td>
<td>33</td>
</tr>
<tr>
<td>Section Four – The ghunnah</td>
<td>34</td>
</tr>
<tr>
<td>Section Five – The hā` al-damīr</td>
<td>35</td>
</tr>
<tr>
<td>Section Six – Idghām</td>
<td>36</td>
</tr>
<tr>
<td>Section Seven – The hamzah</td>
<td>40</td>
</tr>
<tr>
<td>Section Eight – The harakāt</td>
<td>43</td>
</tr>
<tr>
<td><strong>Chapter Three</strong></td>
<td></td>
</tr>
<tr>
<td>Section One – Ijtimāʾ al-Sākinayn</td>
<td>46</td>
</tr>
<tr>
<td>Section Two – The madd</td>
<td>48</td>
</tr>
<tr>
<td>Section Three – The duration and lengths of the madd</td>
<td>50</td>
</tr>
<tr>
<td>Section Four – The rules of waqf</td>
<td>59</td>
</tr>
</tbody>
</table>
Contents

Epilogue

Section One 66
Section Two 71
PREFACE TO FIRST PRINT

The book *Fawā`ide Makkiyyah* is small in size, yet immense in meaning. Consisting of less than 50 pages, an entire read or study of it may be completed in less than a month. However, in the hands of an expert, a few months are not sufficient to study this masterpiece. I recall spending almost an entire year studying this book at the hands of my teacher, Qāri Ayyūb Ishāq. The intricacies and subtleties that he extracted from this text could only leave one in awe of his expertise. For this reason my initial attempt at translating this book demonstrated a strong dedication to the written text and its specific wording. It however resulted in a disjointed read. I thus attempted to strike a harmonious balance in my translation between the actual text and the intent of the author.

The technical terms used in the science will be translated the first time they appear into English with the technical usage next to it in brackets e.g. exit point (*makhraj*). Thereafter the technical term will be used throughout the book so that the luster of the science is not lost. Occasionally I add a footnote to clarify the text.

I pray that Allah accepts this humble effort and allow many to benefit from it. Ameen

*Muhammad Saleem Gaibie*
### System of Transliteration

<table>
<thead>
<tr>
<th>Nr</th>
<th>Arabic</th>
<th>English</th>
<th>Nr</th>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>﷐</td>
<td>a</td>
<td>17</td>
<td>﷔</td>
<td>th</td>
</tr>
<tr>
<td>2</td>
<td>b</td>
<td>b</td>
<td>18</td>
<td>﷕</td>
<td>’</td>
</tr>
<tr>
<td>3</td>
<td>﷗</td>
<td>th</td>
<td>19</td>
<td>﷘</td>
<td>gh</td>
</tr>
<tr>
<td>4</td>
<td>﷙</td>
<td>th</td>
<td>20</td>
<td>﷚</td>
<td>f</td>
</tr>
<tr>
<td>5</td>
<td>﷟</td>
<td>j</td>
<td>21</td>
<td>﷙</td>
<td>q</td>
</tr>
<tr>
<td>6</td>
<td>﷠</td>
<td>h</td>
<td>22</td>
<td>﷛</td>
<td>k</td>
</tr>
<tr>
<td>7</td>
<td>﷡</td>
<td>kh</td>
<td>23</td>
<td>﷢</td>
<td>l</td>
</tr>
<tr>
<td>8</td>
<td>﷣</td>
<td>d</td>
<td>24</td>
<td>﷤</td>
<td>m</td>
</tr>
<tr>
<td>9</td>
<td>﷥</td>
<td>dh</td>
<td>25</td>
<td>﷦</td>
<td>n</td>
</tr>
<tr>
<td>10</td>
<td>﷧</td>
<td>r</td>
<td>26</td>
<td>﷩</td>
<td>h</td>
</tr>
<tr>
<td>11</td>
<td>z</td>
<td>27</td>
<td>﷪</td>
<td>w</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>s</td>
<td>28</td>
<td>﷯</td>
<td>y</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>sh</td>
<td>29</td>
<td>ﷰ</td>
<td>ā</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>ﷱ</td>
<td>s</td>
<td>30</td>
<td>ﷲ</td>
<td>ī</td>
</tr>
<tr>
<td>15</td>
<td>d</td>
<td>31</td>
<td>ﷳ</td>
<td>ū</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>t</td>
<td>32</td>
<td>ﷴ</td>
<td>ay</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>ou</td>
</tr>
</tbody>
</table>
N.B. Arabic words are italicised, except in 3 instances:
1- When possessing a current English usage.
2- When part of a heading or in a table/diagram.
3- When the proper names of humans.

N.B. The sign for [ً] which is [‘] will be omitted when the former appears in the beginning of a word.
The Author – ʿAbd al-Rahmān al-Makkī

He is known as the teacher of all teachers in India (أُشِتَأذُ أَشَاتِذَةِ الهُنَّدَ). It is upon him that most *sanads* of *Qirāʿāt* in India revolve. Qāri ʿAbd al-Rahmān, the son of Muḥammad Bashīr Khan, was born in India. Due to the English colonisation of India and their oppression of the indigenous peoples, Muḥammad Bashīr Khan felt it best if they settled elsewhere. Through Allah’s guidance, Bashīr Khan and the remainder of his family settled in the holy land of Mecca in 1867 C.E.

Here he studied under the auspices of many experts. It was in this sacred place that Qāri ʿAbd al-Rahmān memorised the *Qurʾān* with various other texts in the field of *Tajwīd*. He embarked on the study of *Qirāʿāt* after he had successfully memorised the *Shāṭiḥiyyah*, the *Durrah* and the *Tayyibah*. This he accomplished under the tutelage of his brother and teacher, Qāri ʿAbd Allah al-Makkī, to whom he read the seven and ten *Qirāʿāt* via the *Tariq* of the *Durrah* and the *Tayyibah*. With the council of his seniors, he returned to India to impart the knowledge he had gained in Mecca.

In 1883 C.E. he returned to Kanpur, India, where he taught in the *madrasah* of Moulana Ahmad Hasan. He later settled in Ilāh

---

Abād and taught in Madrasah Iḥya` al-ʿUlūm. Even though he had a fervent aspiration to pass on his knowledge, the students were lazy and had little desire to learn. Qāri ʿAbd al-Rahmān therefore contemplated his return to Mecca and preparations for the journey were made. The bags were packed and transport arranged; all that remained was one more night that he would spend in India. That very night he saw the Messenger of Allah ﷺ in his dream who said to him: “ʿAbd al-Rahmān! Remain in India. We intend to take lots of work from you.” Upon awakening the next morning, bags were unpacked and all preparations for the journey were cancelled.

With lots of effort by Qāri ʿAbd al-Rahmān, people slowly became aware of his expertise and his knowledge, and sent their children to learn from him. Many scholars also presented themselves as students at the hands of Qāri ʿAbd al-Rahmān. People from all over India flocked to study by him, and any effort to put an exact number to his students would be an impossible task. It was through his efforts, sincerity and expertise in these fields that the science of Qirā`āt spread throughout India.

He had an excellent memory and memorised many texts in the field of Tajwīd and Qirā`āt. Details regarding any Qirā`ah, Riwāyah or Tariq were easily recalled by him when asked. He
spent much of his time perusing and studying various books written in the field of *Tajwīd* and *Qirā`āt*. His recitation was simple, abiding by the rules of *Tajwīd*. There was no exertion and difficulty by him in any of his pronunciations, reciting with total ease.

During the month of *Ramadān*, he performed the *Tarāwīh* Prayers himself. Notwithstanding that he read at a fast pace, every letter and vowel sign was clearly heard. It is mentioned on one occasion, as he reached the completion of the entire rendition of the Qur`ān, he had forgotten to read *Sūrah al-Humazah*. After *ṣalah* he was reminded that a *sūrah* had been left out. To this he replied: “It is true that the Qur`ān conquers (all). Man has no ability in overpowering it.” He repeated the *ṣalah* and added the *sūrah* he had missed.

He was punctual with many of his supererogatory (*nafl*) prayers such as *Ishrāq*, *Duhā* and *Tahajjud*. It is said that in each of these prayers he would complete various renditions of the Qur`ān.

After returning to India, through Allah’s grace, he performed hajj twice. In his latter days he yearned to return to Medina, the city of his beloved Prophet ﷺ. Towards the end of his life he went to Madrasah ˘Āliyah Furqāniyah in Lucknow where he died on the 6 *Jamād al-Awwal* 1341 A.H./25 December 1922 C.E.
Teachers:

- Qāri ʿAbd Allah al-Makkī to whom he rendered the seven and the ten Qirā`āt.
- Muhammad Ghāzī (1274 A.H.-1359 A.H./1857 C.E.-1939 C.E.) - What is certain due to many ijāzāt from Qāri ʿAbd al-Rahmān Makkī is that he did receive ijāzah in the ten Qirā`āt from Sheikh Ghāzī. However, whether he read the entire Qur`ān or just a portion of it is unclear. Most argue the latter since it is more probable and if he did read an entire khatm it would have been explicitly mentioned. Allah knows best.

Students:

They would include qurrā` from Afghanistan, Bengal, Burma etc.

- Diyā` al-Dīn.
- ʿAbd al-Mālik ibn Sheikh Jīwan.
- Hīfth al-Rahmān Deobandī.
- Qāri Muḥibb al-Dīn ibn Diyā` al-Dīn.

Written Works:

- Afḍal al-Durar – a commentary on the Rā`īyyah of Imam Shāṭibī.
- Fawā`ide Makkiyyah – This book is originally written in Urdu and is included as part of the curriculum in most Dār al-ʿUlūms across the globe. It would be correct to say
that no other book in this field has received the acclaim of *Fawā`ide Makkiyyah* in the Indo-pak subcontinent. How can it be otherwise when more than ninety percent of the *sanads* of India goes through Qāri Abd al-Rahmān Makkī. Since the author intended brevity when he wrote the book, many have written commentaries and footnotes on the work. They include:

- *Ta`liqāt Mālikīyyah* by Qāri ʿAbd al-Mālik Jīwan, a student of the author.
- *Lamʿāte Shamsiyyah* by Qāri Muḥammad Yūsuf al-Siyālwī.
- *Touḍīḥāte Mardiyyah* by Qāri Muḥammad Sharīf.
- A footnote written by Qāri Muḥibb al-Dīn.
- *Sharḥ Fawā`ide Makkiyyah* by Qāri Muḥammad Idrīs al-Ḡāsim.
Translator’s sanad for Fawā`ide Makkiyyah

Qāri ʿAbd al-Rahmān ibn Bashīr Khān al-Makkī

Qāri Hifth al-Rahmān Deobandī

Qāri M. ʿAbbās Dharamfūrī

Qāri Ayyūb ibn Ibrāhīm Ishāq

M. Saleem Gaibie

Qāri Diyāʾ al-Dīn

Qāri Muhibb al-Dīn

Qāri Anīs Ahmad Khān
All praise is due to Allah, Lord of the worlds. Salutations and peace be upon the master of all messengers; our master, our Prophet, our intercessor, our benefactor, Muḥammad. May (salutations and peace also be upon) all his family, his Companions, his wives and his progeny.

It should be known that to recite the Qur`ān with the rules of Tajwīd is most necessary. If the Qur`ān is not read with Tajwīd then the reciter has erred. Subsequently, if such a mistake is made where one letter is changed to another, a letter is added or omitted, a mistake is made in the vowel signs (harakāt), a sākin is made mutaharrik or a mutaharrik is made sākin, then the reciter is a sinner.

If such a mistake is made where every letter of a word remains with all its harakāt and sukūns, but only a few characteristics (ṣifāt) which are connected to the beautification of the letter, as well as being non-differentiating (ṣifāt), are not read, then there is fear of chastisement and penalty.

The first type of error is called a clear error (lahn jaliyy) and the latter is called a hidden error (lahn khafiyy).
The meaning of *Tajwīd* is to recite every letter from its exit point (*makhraj*) with all its characteristics (*ṣifāt*). Its subject matter is the letters of the (Arabic) alphabet and its objective is the correct pronunciation of the letters. To recite with a beautiful voice is an added matter which is desired if it does not oppose the rules of *Tajwīd*. Else, it is disliked if *laḥn khafiyy* occurs, and if *laḥn jaliyy* occurs, then it is prohibited and unacceptable. Reading and listening, both have the same ruling.
Before starting recitation of the Glorious Qur`ān, the isti`ādhah is necessary. Its wording is thus: أَعْوَدُ بِاللهِ مِنَ الشَّيْطَانِ الرَّجِيمِ, while other words are also established. However, to make isti`ādhah with this wording is preferred.

When starting a sūrah, then the recitation of بِسِلْطانِ اللهِ is most necessary, except before Sūrah Barā`ah. In the middle (of a sūrah) or the sections (ajzā`/pāras) there is a choice: whether one wishes to recite بِسِلْطانِ اللهِ or not.

In the recitation of أَظُلْقُبِ and بِسِلْطانِ اللهِ there are four ways: [1] fasl al-kul, [2] wasl al-kul, [3] fasl al-awwal wasl al-thānī and [4] wasl al-awwal fasl al-thānī. When one sūrah is ended and another is started then three ways are permitted and the fourth is not i.e. fasl al-kul, wasl al-kul and fasl al-awwal wasl al-thānī are permitted, while wasl al-awwal fasl al-thānī is not permitted.

(NOTE) According to Imam ˘Āṣim, whose narration of Hafs is read everywhere, the بِسِلْطانِ اللهِ is a portion (verse) of every sūrah. Based on this, a sūrah which is read without بِسِلْطانِ اللهِ would be considered incomplete according to Imam ˘Āṣim. Similarly, if
the entire Qur`ān is being read; then the number of sūrahs in which بِسْمِ الَّهِ is not recited, that number of verses of the Noble Qur`ān would be deficient.

(NOTE) If in between recitation any foreign speech takes place, even if it is a reply to another’s greeting (salām), then the istiʿādhah should be repeated.

(NOTE) In loud recitation the istiʿādhah should also be aloud. If the istiʿādhah is done softly, or in the heart, then too, there is no problem – this is the opinion of some.
The exit points (makhārij) of the letters are fourteen:

1) The first makhraj is the lower throat from which the ۱, ۸ and ۹ exit.
2) The second makhraj is the middle throat from where the ع and خ come.
3) The third makhraj is the upper throat from where the غ and خ exit.
4) The fourth makhraj is the back of the tongue and the palate above it, from where the ق exit.
5) The fifth makhraj is from the makhraj of the ق, but slightly more towards the opening of the mouth. From here the ك come. Both these letters i.e. the ق and the ك are called the uvula letters (hurūf al-lahwīyyah).
6) The sixth makhraj is the middle of the tongue from where the ج, the ش and the ي exit.
7) The seventh makhraj is the side of the tongue and the roots of the molars. From here the ض come.
8) The eighth makhraj is the tip of the tongue and the roots of the teeth (above it). From here the ل, the ن and the ر exit.
9) The ninth makhraj is the very tip of the tongue and the roots of the upper central incisors (thanāyā ʿulyā) from where the 土豪, the ぞ and the つ come.
10) The tenth makhraj is the very tip of the tongue and the edge of the thanāyā ʿulyā, from where the ظ, the ژ and the ث exit.
11) The eleventh makhraj is the very tip of the tongue and the edge of the lower central incisors (thanāyā suflā) while also touching the thanāyā ʿulyā. The ص, the س and the ژ exit from here.
12) The twelfth makhraj is the lower lip and the edge of the upper central incisors. From here the ڤ exit.
13) The thirteenth makhraj is the meeting of the lips, from where the ژ, the ـ and the م come.
14) The fourteenth makhraj is the nasal cavity (khayshūm) from where the nasal sound (ghunnah) exit. What is intended by this is the nūn mukhfā (the nūn in which ikhfā` is made) and the nūn mudgham when making idghām nāqiṣ (the nūn in which incomplete idghām takes place).

(NOTE) This is the opinion of Farrā`. According to Sībwayh there are sixteen makhārij: he places the makhraj of the ل from the side of the tongue, thereafter the makhraj of the ن, and subsequently the makhraj of the ر. According to Khalīl there are seventeen makhārij: he keeps the makhraj of the ل, the ن, and the ر.
separate, while stating that the *makhraj* of the weak letters (*hurūf al-‘illah*) when they are lengthened (*maddiyyah*), is the emptiness of the mouth and the throat (*jouf*).
Fawā`ide Makkiyyah – Chapter One

Section Three – The Sifāt

Jahr literally means to recite loudly, with vigor. Its opposite is hams i.e. to recite softly. Hams has ten letters which are found in the combination َحَكَثَ كَت. The remaining letters besides these have jahr.

Shadīdah has eight letters found in the combination ِجِدُتُ بَكَتُ. When these letters are sākin the sound is blocked. Five letters have tawassut, which are found in the combination ِلِنْ عُمَرَ. In it, the sound is not completely blocked. All the remaining letters besides the letters of shadīdah and tawassut have rikhwah i.e. its sound flows.

Isti`lā` is attributed to the letters ِخُصَ ضُغْطُ قَفَطُ i.e. at the time of reading these letters the tongue rises towards the palate. All the letters besides these have the sifah of istifāl i.e. at the time of reading these letters the tongue does not rise towards the palate.

Iṭbāq is attributed to the letters ِصُطُفَضُ i.e. at the time of pronouncing these letters the tongue covers the palate. The remaining letters besides these four have the sifah of infitāh i.e. the tongue does not cover the palate.
These *sifāt* that have been mentioned are *mutadāddah* – characteristics which have opposites. The opposite of *jahr* is *hams*, the opposite of *rikhwah* is *shiddah*, of *isti`lā`* is *istifāl* and of *iṭbāq* is *infitāh*. In this manner every letter of the Arabic alphabet must be attributed with four of these *sifāt*. The remaining *sifāt* do not have opposites.

The five letters of *qalqalah* are found in the combination َقُطْبُ جَدَّ. However, *qalqalah* in the ٌق is compulsory while it is permitted in the remaining four letters. *Qalqalah* is a strong trembling in the *makhraj*.

The *sifah* of *takrār* is found in the َر. However, as far as possible, one should conceal it.

The َش has the *sifah* of *tafashshī* i.e. the sound spreads in the mouth.

The ِض has the *sifah* of *istiṭālah*.

The ص, the س and the ز are the letters of *safir*.

In the َن and the ِم, another *sifah* is found where the sound exits from the nose i.e. *ghunnah*. This *sifah* is not found in any other letter.
Of the permanent *ṣifāt* which have opposites, *jahr*, *shiddah*, *isti‘lā*’ and *itbāq* are strong *ṣifāt*. The remaining *ṣifāt* which have opposites are weak. Those *ṣifāt* which do not have opposites are all strong. Thus, the more strong *ṣifāt* found in the letter, the stronger the letter will be, and the more weak *ṣifāt* present in the letter, the weaker the letter will be.

Considering the strong and the weak *ṣifāt* the letters may be divided into five categories:

1. (صَدَّرْجَ) – strong
2. (طضْطَق) – strongest
3. (عُدْبُطُ أَحَالَة) – moderate
4. (ليِسْوَشُ) – weak
5. (قْمَشْحَشَة) – weakest

The strong letters are (ب و ج ر د ص). The strongest letters are (ط ض طض طض). The moderate letters are (ع ذ ر خ رت ز ل). The weak letters are (ي و ل). The weakest letters are (ه ف رث).  

(NOTE) The *hamzah* is read with some force due to it having *shiddah* and *jahr* in it. However, it should not be read with so much force that the navel is jolted. The navel has no bearing on the pronunciation of the letters.
(NOTE) The ﬂ and the ʰ are both from amongst the weakest letters and should therefore be read with gentleness.

(NOTE) When pronouncing the ʕ or the ˒ the throat should not be throttled. Instead, they should be read from the middle throat with complete ease and without much strain.
<table>
<thead>
<tr>
<th>Letter</th>
<th>Characteristics</th>
<th>Letter</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ا, Jahr, Rikh wah, Istifāl, Infitāh, Madd, Tafkhīm,</td>
<td>16</td>
<td>ط, Jahr, Shiddah, Istīlāh,  (\text{I}t)bāq, Qalqalah, Tafkhīm</td>
</tr>
<tr>
<td></td>
<td>Tarqīq</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>ب, Jahr, Shiddah, Istifāl, Infitāh, Qalqalah</td>
<td>17</td>
<td>ظ, Jahr, Rikh wah, Istīlāh',  (\text{I}t)bāq, Tafkhīm</td>
</tr>
<tr>
<td>3</td>
<td>ت, Hams, Shiddah, Istifāl, Infitāh</td>
<td>18</td>
<td>غ, Jahr, Tawassut, Istifāl, Infitāh</td>
</tr>
<tr>
<td>4</td>
<td>ث, Jahr, Rikh wah, Istifāl, Infitāh</td>
<td>19</td>
<td>غ, Jahr, Rikh wah, Istīlāh', Infitāh, Tafkhīm</td>
</tr>
<tr>
<td>5</td>
<td>ج, Jahr, Shiddah, Istifāl, Infitāh</td>
<td>20</td>
<td>ف, Hams, Rikh wah, Istifāl, Infitāh</td>
</tr>
<tr>
<td>6</td>
<td>ح, Hams, Rikh wah, Istifāl, Infitāh</td>
<td>21</td>
<td>ق, Jahr, Shiddah, Istīlāh', Infitāh, Qalqalah, Tafkhīm</td>
</tr>
<tr>
<td>7</td>
<td>خ, Hams, Rikh wah, Istifāl, Infitāh, Tafkhīm</td>
<td>22</td>
<td>ك, Hams, Shiddah, Istifāl, Infitāh</td>
</tr>
<tr>
<td>8</td>
<td>د, Jahr, Shiddah, Istifāl, Infitāh, Qalqalah</td>
<td>23</td>
<td>ل, Jahr, Tawassut, Istifāl, Infitāh, Tafkhīm, Tarqīq</td>
</tr>
<tr>
<td>9</td>
<td>ذ, Jahr, Rikh wah, Istifāl, Infitāh</td>
<td>24</td>
<td>م, Jahr, Tawassut, Istifāl, Infitāh, Ghunnah</td>
</tr>
<tr>
<td>10</td>
<td>ر, Jahr, Tawassut, Istifāl, Infitāh, Takrār, Tafkhīm,</td>
<td>25</td>
<td>ن, Jahr, Tawassut, Istifāl, Infitāh, Ghunnah</td>
</tr>
<tr>
<td></td>
<td>Tarqīq</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>ز, Jahr, Rikh wah, Istifāl, Infitāh, Safir</td>
<td>26</td>
<td>و, Jahr, Rikh wah, Istifāl, Infitāh, Madd, Lin</td>
</tr>
<tr>
<td>12</td>
<td>س, Hams, Rikh wah, Istifāl, Infitāh, Safir</td>
<td>27</td>
<td>ه, Hams, Rikh wah, Istifāl, Infitāh</td>
</tr>
<tr>
<td>13</td>
<td>ش, Hams, Rikh wah, Istifāl, Infitāh, Taf šashšī</td>
<td>28</td>
<td>ء, Jahr, Shiddah, Istifāl, Infitāh</td>
</tr>
<tr>
<td>14</td>
<td>ص, Hams, Rikh wah, Istīlāh',  (\text{I}t)bāq, Safir, Tafkhīm</td>
<td>29</td>
<td>ي, Jahr, Rikh wah, Istifāl, Infitāh, Madd, Lin</td>
</tr>
<tr>
<td>15</td>
<td>ض, Jahr, Rikh wah, Istīlāh',  (\text{I}t)bāq, Istīlāh, Tafkhīm</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
If any of the letters share all the same intrinsic characteristics \( (\text{sif\text{\`a}t} \ l\text{\`a}zimah) \), then they will be distinguishable via their \( \text{makh\`ar} \). And if they agree in their \( \text{makhraj} \), then they will be distinguishable via their \( \text{sif\text{\`a}t} \).

There is no need to discuss those letters which have different \( \text{makh\`ar} \). However, it is necessary to examine those letters which share a \( \text{makhraj} \):

\( \text{ا} - \text{ء} - \text{ه} \) The \text{alif} differs from the \( \text{ء} \) and \( \text{ه} \) due to \( \text{madd} \) in it. The \( \text{ء} \) differs from the \( \text{ه} \) due to \( \text{jahr} \) and \( \text{shiddah} \) in it. In the remaining \( \text{sif\text{\`a}t} \) they agree.

\( \text{ع} - \text{ح} \) In the \( \text{ح} \) there is \( \text{hams} \) and \( \text{rikhwah} \) while in the \( \text{ع} \) there is \( \text{jahr} \) and \( \text{tawassut} \). In the remaining \( \text{sif\text{\`a}t} \) they agree.

\( \text{غ} - \text{خ} \) The \( \text{غ} \) has \( \text{jahr} \). In the remaining \( \text{sif\text{\`a}t} \) they agree.

\( \text{ج} - \text{ش} - \text{ي} \) The \( \text{ج} \) has \( \text{shiddah} \). The \( \text{ش} \) has \( \text{hams} \) and \( \text{tafashsh\text{\`i}} \). These three letters share \( \text{istif\text{\`a}l} \) and \( \text{infit\text{\`a}l} \). The \( \text{ج} \) and the \( \text{ي} \) share \( \text{jahr} \), while the \( \text{ش} \) and the \( \text{ي} \) share \( \text{rikhwah} \).
(ط – د – ت) All three letters have *shiddah*. The ط and the د share *jahr*, while the ت and the د share *istifāl* and *infitāh*. The ط has *isti˘lā`* and *itbāq*. The ت has *hams*.

(ظ – ذ – ث) They all have *rikhwah*. The ظ and the ذ both have *jahr*, while the ذ and the ث share *istifāl* and *infitāh*. The ظ is different in that it has *isti˘lā`* and *itbāq*. The *sifāt* differentiating the ذ from the ث are *hams* and *jahr*.

(ص – س – ز) All three have *rikhwah* and *safīr*. The ص and the س have *hams*, while the س and the ز share *istifāl* and *infitāh*. The *sifāt* differentiating the ص in the س is *isti˘lā`* and *itbāq*. The *sifāt* differentiating the س from the ز are *hams* and *jahr*.

(ل – ن – ر) These letters share *jahr*, *tawassut*, *istifāl* and *infitāh*. The ل and the ر also share *inhirāf*. These letters are discernable via their *makhārij* according to Sībway and Khalīl. Considering the closeness of these two letters, Farrā` has placed them in one *makhraj*. In addition to this, they differ in that the ن has *ghunnah* while the ر has *takrār*.

(و – ب – م) They share *jahr*, *istifāl* and *infitāh*. The و differs from the other labial letters in that the meeting of the lips is incomplete. The ب has *shiddah* and *jahr*, while the م has *tawassut* and *ghunnah*. 
They share *jahr*, *rikhwah*, *isti‘lā*` and *iṭbāq*. The *ṣ* differs in the *ṣifah* of *istiţālah* and its *makhrāj*. Due to these two letters agreeing in all their essential characteristics, the differences between them is a matter for the experts. These minute differences are well comprehended only by the specialist.
The letters of *isti‘lā‘* are always read full/thick in all circumstances. The letters of *istifāl* are all read empty/thin, except for the *alif*, the *lām* in *Allah* and the *rā‘*, which are sometimes read empty and sometimes read full.

If before the *alif* there is a full letter then the *alif* will be full, and if there is an empty letter then the *alif* will be empty.

If theِ in *الله* is preceded by a *fatḥah* or a *dammah* then it will be full e.g. رَقَعَهُ اللهُ وَاللَّهُ، and if it is preceded by a *kasrah* then it will be empty e.g.ِللهِ.

The ر is either *mutahārrīk* or *sākin*. If it is *mutahārrīk*, then when carrying a *fatḥah* or a *dammah* it will be full and when carrying a *kasrah* it will be empty e.g. رَظ دٌ, رُزَِّقُوا، رَظ ؿًا.

If the ر is *sākin*, then it is either preceded by a *mutahārrīk* or a *sākin*. If it is preceded by a *mutahārrīk* which carries a *fatḥah* or a *dammah* then it will be full, and when it carries a *kasrah* it will be empty e.g. شُرَعَةٍ بِبَرَقْ مِرْزَقُونَا.
However, if the kasrah before the rā` sākinah is in a different word e.g. رَبُّ ارْجِعُونَ, or the kasrah is temporary e.g. إِنِّي أرْتَبِئْمُ, or after the rā` sākinah there is a letter of isti`lā` in the same word e.g. فَرْقَةٌ قُرْطَاسٌ, then the ر will not be empty, but full. In فَرْقَيْ there is difference of opinion.

If before the ر upon which waqf is made – whether it is waqf with iskān or ishmām – there is another sākin letter, excluding the yā` sākinah, then the letter before the sākin will be looked at. If it has a fathah or a dammah then the ر will be full e.g. ﴿الْمُؤْمِنُ ﴾, ﴿الْقُدُّرِ ﴾, and if it has a kasrah then the ر will be empty e.g. ﴿حِجْرٌ ﴾. In the case of a yā` sākinah, it will be empty e.g. ﴿قِدَبْرُ ﴾، ﴿خَبِرٌ ﴾، ﴿ضَرٌ ﴾، ﴿فَرْقَيْ ﴾.

Rā` Murāmah i.e. a rā` in which roum is made will be read considering its harakah. Rā` Mumālah will always be read empty e.g. ﴿مَـجٌرِّيَّـا ﴾.

(NOTE) The ruling regarding the rā` mushaddadah is like that of one rā` which will be read according to its harakah. The first rā` will follow the second one.

(NOTE) In a full letter the fullness should not be exaggerated so that a mushaddad is sounded, or a kasrah sounds like a fathah, or a fathah sounds like a dammah, or it sounds like a wāw when an alif follows the full letter.
Tafkhīm has stages: a full letter which is *maftūh* followed by an *alif* is of the highest level e.g. طَلَّ، thereafter a *maftūh* letter which is not followed by an *alif* e.g. اِك طَؾِؼُقا, subsequently when it is *madmūm* e.g. مُُِقطٌ, then when it is *maksūr* e.g. فَرِطْسُ ظَلَّ, and finally, a *sākin* letter which is full will follow the *harakah* before it e.g. مَرْصَادًا يُرَزَّقْنَ يَرَقْفُونَ.

Now, understand that reading a full letter so that its *fatḥah* sounds like a *dammah*, or when followed by an *alif* it sounds like a *wāw* is completely contrary to its norm. In the same manner, reading the *fathah* of an empty letter so that it resembles minor inclination (*imālah ṣughrā*) is also contrary to the regulation. This exaggeration and negligence is not found in the Arabic language, but is the way of non-arabs.
The \textit{nūn sākinah} and the \textit{tanwīn} have 4 conditions:

1) \textit{Ith-hār}
2) \textit{Idghām}
3) \textit{Qalb}
4) \textit{Ikhfā`

If any of the letters of the throat come after the \textit{nūn sākinah} or the \textit{tanwīn} then \textit{Ith-hār} takes place e.g. \textit{عَذَابَ أَلِيمَ مُعَتَّقُ}.

If any of the letters of \textit{يَر م} come after the \textit{nūn sākinah} or the \textit{tanwīn} then \textit{idghām} takes place. In the \textit{lām} and the \textit{rā`}, \textit{idghām} takes place without \textit{ghunnah}, though \textit{idghām} with \textit{ghunnah} has also been established. However, the requirement for this (\textit{idghām} with \textit{ghunnah} in \textit{lām} and \textit{rā`}) is that the \textit{nūn sākinah} must be \textit{maqāfū} i.e. written (\textit{marsūm}).\footnote{For example \textit{لّ أَن}.} If it is \textit{mousūl} i.e. not written, then \textit{ghunnah} is not permitted.\footnote{For example \textit{لّ أِ}.} In the remaining four letters \textit{idghām} takes place with \textit{ghunnah} e.g. \textit{مَـ  يَغُقلُ}, \textit{مِـ  وَ} \textit{الٍ}, \textit{هُدًى فِؾ ؿُت ؼِغَ} and \textit{صِـ قَانٌ} \textit{idghām} will not take place, but \textit{Ith-hār} will.

\footnote{2 For example \textit{لّ أَن}.}
\footnote{3 For example \textit{لّ أِ}.}
If a ب comes after the nūn sākinah or the tanwīn then it will be changed into a م, whilst applying ikhfā‘ with ghunnah e.g. ﻣﻦ ﺑﺎﻌِدِ, ﺍًﺼِمَ ﺑَﻚَمَ.

In the remaining 15 letters, ikhfā‘ takes place with ghunnah e.g. ﻋَنَدَاءَا ﺑُتْقَوُنَ, and so forth.
The *mīm sākinah* has 3 conditions:

1) *Idghām*

2) *Ikhfā`

3) *Ith-hār*

If after the *mīm sākinah* another *mīm* comes then *idghām* takes place e.g. ﴿أَمَّ مَـ﴾.

If after the *mīm sākinah* a *bā`* comes then *ikhfā`* takes place. *Ith-hār* will also be permitted on condition that it is not *mīm maqlūbah* which has been changed from a *nūn sākinah* or a *tanwīn* e.g. ﴿وَمَا هُـِسَمِ مِـِغَ﴾.

In the remaining letters *ith-hār* takes place e.g. ﴿وَكِيْدَهُمْ عَلَيْهِمْ وَلَا الْضَّلَالُ﴾.

(NOTE) Attention is drawn to the precept of ﴿يُوفِي﴾ i.e. if after *mīm sākinah* a *bā`* appears then *ikhfā`* will take place while if the ﴿فِيْ﴾ or ﴿فٍِ﴾ comes then *ith-hār* will be made so that a hint of a *harakah* is given to the *mīm*. Applying *ith-hār* while giving the *mīm* a slight *harakah* has no bases, when in reality the *sukūn* on it needs to be complete without any hint of a *harakah*. 
If the nūn or mīm are mushaddad then they will be read with ghunnah. Likewise, if after the nūn sākinah or the tanwīn any letter comes besides the letters of the throat, the ل or the ر, then ghunnah will be made. Similarly, if the mīm sākinah is followed by a bā’ then ikhfā’ takes place with ghunnah. The duration of ghunnah is one alif.
If before the hā` al-damīr there is a kasrah or a yā` sākinah then it will be read with a kasrah e.g. إِلَيْهِ رَبِّكَ. However, in 2 places it will be read with a dammah, وَمَا أَنْسَانِيْهُ in Sūrah al-Kahf and َعَلَيْهِ الْلَّهُ in Sūrah al-Fath, while in 2 places it will be read as sākin, أَرْجِفُ and َسَلَفْفِ. If the hā` al-damīr is not preceded by a kasrah or yā` sākinah then it will be read with a dammah e.g. رَأَيْفُ. However, in َوَيُعَذِّفُفُ it will be maksūrah.

If the hā` al-damīr is preceded and followed by a mutaharrik then the harakah of the hā` al-damīr will be lengthened (silah) i.e. if it has a dammah then a wāw sākinah will be added thereafter, and if it has a kasrah then a yā` sākinah will be added thereafter e.g. مِـفُرِّبِّفُهُرَبِّفِلْ, and َوَرَشْقُفُ. However, in one place the harakah will not be lengthened، وَإِنْ تَشْكُبْفُوْ يَرْضُفُ. Its dammah will be read without any lengthening (silah).

If the hā` al-damīr is preceded or followed by a sākin, then its harakah will not be lengthened e.g. وَبَعْلُفُهُوْلِيْفُ. However, in فيه of Sūrah al-Furqān the harakah will be lengthened.
Idghām is of 3 types:

1) Mithlāyhn
2) Mutaqāribayn
3) Mutajānisayn

If idghām is made in a letter which is repeated, then idghām mithlāyhn has taken place e.g. إِذِ ذَهَبَ.

If idghām takes place in two letters which are regarded as coming from the same makhraj then it is idghām mutajānisayn e.g. وَقَالَتْ طَائِفَة.

If idghām takes place in two letters which are neither mithlāyhn, nor mutajānisayn, then it is idghām mutaqāribayn e.g. آَلَمْ نَخْلِفَكَم.

Idghām mutajānisayn and mutaqāribayn are further divided into 2 types:

1) Tām (complete)
2) Nāqiṣ (incomplete)

If the first letter is changed into the second letter and completely incorporated into it, then idghām tām has taken place e.g. فَلِرَبّ.
If any sifah of the first letter remains then idghām nāqiš has taken place e.g. 
فَلُّىَحَتْ ِلْوَ ّيَعَصَاكَ اف ـحَجَر

If the first letter of mithlāyn or mutajānisayn is sākin then idghām is
wājib (compulsory) e.g. 
إِذَّ طَلَّمُوا ْعَبَدُتْمُ، وَقَالَتْ َطاَلِبَة، أَنَّ يَضَرُّب بَعْصَائِكَ الْبَحْرَ

In both these cases the first letter has been idghām, but not its sākin. Similarly, idghām of a throat letter will not take place into another letter e.g. 
لَّ تُزِغ  ؿُؾُقبَـَا

However, if they are mithlāyn, then idghām will take place e.g. 
أَنِ اضْ ِب  بِّعَصَاكَ اف ـحَجَر

Idghām of lām will not take place into nūn e.g. 
فِِ يَق مِ

NOTE) When the lām al-ta`rīf appears before 14 letters then ِlth-

hār will be made. These 14 letters are: 
،لَّا،،عَوْرَ،الْبَحْلَ،الْبَحْلَ،الْبَحْلَ،الْبَحْلَ،الْبَحْلَ،الْبَحْلَ،الْبَحْلَ،الْبَحْلَ،الْبَحْلَ،الْبَحْلَ،الْبَحْلَ

In the remaining 14 letters, which are called the solar letters ( hurūf al-shamsiyyah), idghām will take place e.g. 
فَلُّئِبُقْن

NOTE) The idghām of nūn sākinah and tanwīn into و and ي, or the
idghām of ط into ْل will be nāqiš. In آَلِمُ ْتَخَلَّفَُمَُو idghām nāqiš is also
permitted, though *idghām tām* is preferred. In يَسَّ وَالْفُرَّانَ نَ وَالْقُلْمِ *ith*-hār will be made, though *idghām* has also been established.

(NOTE) In عَوَجْا قَيْسًا of *Sūrah al-Kahf*, مَـ  رَاقٍ of *Sūrah al-Qiyāmah* and بَـ رَانَ of *Sūrah al-Muṭaffifīn*, *ith*-hār will be made due to the *saktah*. *Saktah* has also been established for the narration of Ḥafṣ in مِـ مَر ؿَدِكَا of *Sūrah Yāsīn*. Since *saktah* in one regard falls in the same category of *waqf*, the *tanwīn* of عَوَجْا will be read as an *alif* when making *saktah*.

Via the narration of Ḥafṣ reading without *saktah* has also been established in these places. In this case, *ikhfa`* will be applied in the first example and *idghām* in the second two examples.

(NOTE) *Mushaddad* letters are equal to the duration of two letters.

(NOTE) When two *mithlayn* letters appear together and *idghām* is not made, then they should both be read with complete clarity e.g. دَأْوَرُ وَرَسْحَبِيْ، *Agīnā*، etc. Similarly, when two *mutaqāribayn* letters appear together or close to each other then they should be read clearly e.g. إِذْ رَأَيْنَ يَأْتُوكُلْ، رَقَدَ ضَلُّوا رَقَدَ جَاءَاهُ.

In the same way, if two weak letters appear together e.g. جَبَاهُم، or a strong letter near a weak letter e.g. رَاهَِّدُنَا، or two *mufakh-kham*
(full) letters are next to or close to each other e.g. ﻣُضْفَرَ، or two mushaddad letters are next to or close to each other e.g. ﺩُرِّشَتْهُ، or two letters which resemble each other come together e.g. ص and ﺱ، ﺃ and ﺍ، ﻣ and ﻣ، ﺪ and ﺪ، ﻗ and ﻚ، then in all these cases each letter should be read distinctly with all its required characteristics.
When two *hamzahs* appear together, and both are permanent *hamzahs* (*hamzah qaṭṭī*), then both will be read with *tahqīq* i.e. both are read clearly from their *makḥraj*. However, in *Sūrah Hā Mīm Sajdah*, *tashīl* will be made in the second *hamzah*.

If the first *hamzah* is *hamzah istīfḥām* and the second *hamzah* is a temporary *hamzah* (*hamzah waslī*) which is *maftūḥah*, then *tashīl* and *ibdāl* is allowed, though *ibdāl* is preferred. This takes place in 6 places: آُل آل which comes twice in *Sūrah Yūnus*, آل الذُّکَرُينَ which comes twice in *Sūrah al-An`ām* and الله which comes in *Sūrah Yūnus* as well as in *Sūrah al-Naml*.

If the first *hamzah* is *istīfḥām* and the second is a *hamzah waslī* which is not *maftūḥah*, then it will be dropped e.g. أَفْتَرِى عَلَى اللَّهِ أَسْتَكْبِرْتَ أَضْطَفْقَى الْبَنَاتِ.

The reason why the *hamzah* is not dropped when it is *maftūḥah* is so that confusion does not take place between *khabr* (predicate) and *inshā* (command or wishing). The *hamzah al-wasl* is usually dropped when coming in the middle of speech, therefore in these cases a change is made in it. *Ibdāl* is therefore preferred since the change in it is more complete as apposed to *tashīl*.
When two *hamzahs* appear together, the first *mutaharrikah* and the second *sākinah*, then it is necessary to change the *hamzah sākinah* into a letter of *madd* which agrees with the first *hamzah* e.g., 

*ءَامِـُ ضا, إِيـمَکًا, اُتُُِـَ ایَتِ.*

In the case when the first *hamzah* is *waslī*, then when starting from it the second *hamzah* is changed into a letter of *madd*. And when one is not starting from it (but it is joined to what is before it) then *ibdāl* will not take place e.g.,

*فِِ افس ؿَقَاتِ ائ ـتُقنِ, ؿِر ظَق نِ ائ ـتُقنِ.*

If the *hamzah al-wasl* is joined to the word before it, then it should be dropped. Reading it in this condition will not be correct. However, when starting from it, then it will be read.

The *hamzah* of the *lām al-taʾrīf* will be *maftūḥah*. If it is a *hamzah* of a noun then it will be *maksūrah*, and if it is of a verb then it will be *madmūmah* if the third letter of the verb has an original *dammah*, else it will be *maksūrah* e.g.,

*ءَابْـَ تُ، اِش ؿِ، اِب ـِ، اِک تِؼَامٍ، اُج تُث ت، اِضْ ِب، اِک ػَجَرَت، اِس تَح.*

In the words *ءَام شُقا, اِت ؼُقا, اِئ ـتُقا*, and so forth, the *hamzah* is *maksūrah* and not *madmūmah* since the *dammah* on the third letter is not original.

*(NOTE)* If a *hamzah* appears with a ح, or a letter of *madd* coming together with ع or ح, an ع or ه coming together, an ع, ح, or ه appearing together, being repeated, or as *mushaddad*, then in each case the letters should be read clearly and distinctly one from the
other e.g. إِنَّ اللهَ عَهِدَ، فَمَنْ زِحْزِحَ عَنِ النَّارِ، يَدَّع وَنَ، دَعًّا، سَبِّحْ، عَلىَ أَعْقَابِك مَ، أَحْسَنَ الْقَصَصِ، عَلىَ عَقِبـَيِو، أَع وذ، عَهِدَ، عَاىَدَ، عَالَمِيَ، طِبِعَ عَلىَ، سَاحِرِينَ، سَحَّارِ، لََج نَاحَ عَلَيْك مَ، مَبْع وَنَ، يَن وح، اىْبِطْ، وَمَا قَدَرَ اللهَ حَقَّ قَدْرِهِ، لَفِي عِلِّـيـِّيَْ، جِبَاى ه مَ.

(NOTE) Whether the *hamzah* is *mutaharrikah* or *sākinah* it should be read with complete clarity. In many instances the *hamzah* is changed to an *alif*, dropped, or not read clearly. In particular, when it appears with another *hamzah* then more care should be taken that both are read clearly e.g. عَالِدُ رُهْمِهِمَ.

(NOTE) When a *sākin* appears before a *hamzah* then care should be taken that the *sukūn* of the *sākin* letter is complete, and thereafter the *hamzah* read clearly. It should not happen that the *hamzah* is discarded and its *harakah* passed on to the *sākin* before it as many reciters are negligent in this regard. In fact, the *sākin* is even read as *mushaddad* at times e.g. إِنَّ الإنسانَ، قَدْ أَقْلَحْ. For this very reason some *turuq* of *Hafs* make *saktah* on the *sākin* before the *hamzah* so as to allow for opportunity to read the *hamzah* clearly, whether the *sākin* and the *hamzah* are in one word or two different words.
With a *fatḥah* the mouth as well as the sound is open, with a *kasrah* the mouth and the sound is flat while with a *dammah* there is a rounding of the lips.

If there is some flattening of the mouth when reading the *fatḥah*, then the *fatḥah* will resemble a *kasrah*, and if there is some rounding of the lips, it will resemble a *dammah*. Similarly, if there is not a complete flattening of the mouth and sound when reading a *kasrah*, then it will resemble a *fatḥah* since the mouth is still somewhat open, or it will resemble a *dammah* if there is a rounding of the lips. Likewise, the lips should be properly rounded when pronouncing the *dammah*, else it will resemble a *kasrah* if the mouth is slightly flattened or a *fatḥah* if the mouth is kept a bit open.

**(NOTE)** Precaution should be taken that the sound of the *fatḥah* is not lengthened when not followed by an *alif*, or that a *dammah*’s sound is not lengthened when it is not followed by a *wāw sākinah* or that the *kasrah*’s sound is not lengthened when it is not followed by a *yāʾ sākinah*. If the sound is lengthened then it will result in these letters being added.

In the same manner, precaution should be taken when the *dammah* is followed by a *wāw mushaddadah* or a *kasrah* is followed
by a yā` mushaddadah e.g. لَسْجِي ِ، سْوَيَّا، عَدُوٌّ. In these cases one should take necessary precaution and refrain from lengthening the sounds, especially during waqf, else a mushaddad might become a mukhaffaf.

(NOTE) Likewise, if after a fatḥah there is an alif, or after a dammah there is a wāw sākinah which is not mushaddad or after a kasrah there is a yā` sākinah which is not mushaddad, then it is necessary to lengthen the sounds in these letters, else they will not be read. Extra caution should be taken when a few letters of madd appear close, because if care is not taken, some may be lengthened and some not.

(NOTE) مَٰ ريهَا in Sūrah Hūd was originally مَٰ جِرَاهَا, with a rā` maftūḥah followed by an alif. Due to imālah, not a complete fatḥah or alif, nor a complete kasrah or yā` is read. However, the fatḥah is inclined towards the kasrah and the alif is inclined towards the yā`, being read with a deflection in the ḥarakah as well as the yā` after it. There is no other example of this in the Qur`ān.

(NOTE) The Arabic language does not allow deflection⁴ in the fatḥah or the kasrah, but should be read correctly. Its manner of

⁴ The Urdu word used here is “majhūl”, which actually stems from Farsi. Though it is easily understood in their native tongues, an English translation of it lacks clarity and is deficient. It refers to a deviation in the sound from the established practice. Its opposite would be “ma`rūf”.

recitation is that with a *kasrah* there is complete flatness so that it sounds empty/thin (with *tarqīq*), and with a *dammah* there is a complete rounding of the lips, as well as reading it empty/thin.

(Note) The *harakāt* should be read with absolute clarity. It should not be that they resemble a *sukūn*. In the same manner the *sukūn* should be complete so that it does not resemble a *harakah*. The manner of doing this is that after the sound of the *sākin* letter has been completed in its *makhraj*, the next letter must be read immediately. If before reading the second letter, there is a trembling or movement in the *makraj*, then without a doubt the *sākin* letter will resemble a *harakah*.

On the other hand, in the letters of *qalqalah* and the ك and the ت, there is a trembling in the *makhraj*. The difference is that in the letters of *qalaqalah* the trembling is strong while in the ك and the ت the trembling is very slight.

(Note) The tremble in the ك and the ت should not bear a resemblance to س،ه or ت.
Ijtimā˘ al-Sākinayn i.e. two sākin letters coming together is of two types:

1) عَلَى جَدِّهَا
2) عَلَى عَمِّر جَدِّهَا

The former is when the first sākin is a letter of madd and both are found in one word e.g. آئِن, دَابَّيْ. These two sākins coming together is permitted.

The latter is when the first sākin is not a letter of madd, or the two sākins do not appear together in one word. This is not permitted, except in waqf.

Thus, if the first letter is a letter of madd then it will be dropped e.g. وَأَكَذَّبَتْهَا الأَنْفَثَارُ فِي الْأَرْضِ وَقَالَوُا الْآنَ عَلَى أَنْ لَا تَعْلَدُو اعْتَدُّو، وأَقَفُوا الْصِّلُو. دَافِقَا السَّجْرَةَ وَقَالَأَا الحَمِيدُ للهِ الْبَابَ. If the first letter is not a letter of madd, then it will get a kasrah e.g. بِسْرِ الْإِسْمِ رُبَّمَا أَسْمَهُ يُذَكَّرِي اسْمَ اللهِ وَأَذْهَرُ الْنَّاسِ رَبِّ اسْمِهِ الْمُسْقُوفُ. However, if it is mīm al-jam˘, then it will get a dammah e.g. مِّنَ اللَّهِ عَلَيْهِمُ الْقِيَامُ وَخَلَقْتُهُمُ الصِّيَامُ. The harf al-jarr من when followed by another sākin then it will read with a fathah e.g. مِنَ اللَّهِ. Similarly, when making wasl in the word الله then the م will be read with a fathah.
(NOTE) In بِئ سَ الِّش ؿُ اف ػُسُققُ of Sūrah al-Hujurāt, بِئ سَ is followed by a lām maksūrah, and thereafter a sīn which is sākin. The ل is preceded and followed by a temporary hamzah (hamzah al-wasl). For this reason the hamzahs are dropped and the kasrah on the ل is read due to ijtimā‘ al-sākinayn.

(NOTE) A word which is munawwan i.e. it ends with two fathahs, two kasrahs or two dāmmahs, is read with a nūn sākinah even though it is not written. This nūn is called the nūn of tanwīn, which is dropped (not read) during waqf. However, if it is two fathahs then it will be substituted by an alif (during waqf) e.g. قَدْيِرُ, بِصِيرَا بِرَسُولِ. If it is followed by a temporary hamzah during wasl then the hamzah will be dropped and the tanwīn is read with a kasrah because of ijtimā‘ al-sākinan ʿalā ghayr haddīhī (which is not permitted). In most cases, a small nūn is written contrary to the rasm al-khatt (consonantal script) e.g. خَبِقَةِ نِ الْجَمِيِّعَةِ ً لَا ذَهَبٌ اِجْتَبَتْ.

(NOTE) To start recitation or repeat recitation from a tanwīn is not allowed.
Madd is of 2 types:

1) **Madd Aṣlī** (Primary Madd)
2) **Madd Farī** (Secondary Madd)

**Madd Aṣlī** is when the letter of madd is not followed by a sukūn or a hamzah.

**Madd Farī** is when the letter of madd is followed by a sukūn or a hamzah. This is of 4 types:

1) **Muttaṣil**
2) **Munfaṣil**
3) **Lāzim**
4) **˘Ārid**

If after the letter of madd a hamzah comes in the same word then it is madd muttaṣil. If it comes in the next word then it is munfaṣil e.g. ﺑَأَرَّلَ ، ﻟُقَأْلُوا ﺃﻤَأُ ﻋِنِ ﺍِنِ ﻟُسُأْسُ ﺱَوَء ﺟِيِئِ ، ﺟِيِئَ ﺀَجَأَ.

If after the letter of madd a sukūn comes due to waqf e.g. ﺗُرِجَٰمُ ﺻُتُدُبِّرُ ﺛُلُمَوَانَ ، then it is madd ˘ārid. Tūl, tawassut and qasr are allowed in it.

If after the letter of madd such a sukūn comes which remains in all circumstances then it is madd lāzim. The latter is of four types: if
the letter of madd is in the cut letters (hurūf muqatta’āt) then it will be harfī, else it will be kilmī. Then, both kilmī and harfī are divided into 2 types: muthaqqal and mukhaffaf. If after the letter of madd there is a mushaddad then it will be muthaqqal, and if it is a mere sukūn then it will be mukhaffaf. Examples of madd lāzim harfī muthaqqal and mukhaffaf are: طُسْرُمُ حُمُمُ عَسَسَ، اَلَمْرُ اَلَّمْ قَرْصَ، نَنُنْ طَسْسَ. An example of madd lāzim kilmī muthaqqal is دَآب ت. An example of madd lāzim kilmī mukhaffaf is آلْن.

When wāw sākinah or yā` sākinah is preceded by a fathah, and followed by a sukūn, then it is madd līn. Qasr, tawassut and ṭūl are allowed in it. In the ع of Sūrah Maryam and Sūrah al-Shūrā, qasr is very weak, while ṭūl is stronger and preferred.

(NOTE) In آلَمٓ اَللَّهُ of Sūrah Āli ʿImrān ijtima` al-sākinayn in two words (´alā haddi ghayrihī) takes place during wasl. For this reason the mīm is read with a fathah and the hamzah of الله is not read, bearing in mind that in the م there is madd lāzim. Therefore during wasl both ṭūl and qasr are allowed.

(NOTE) When stopping on a letter of madd then bear in mind that the sound should not be extended more than 1 alif. Secondly, a ه or ء should not be added, as many are negligent of this e.g. لَ، مَا، يَفٌ، قَالُوا.
In madd ًārid and madd linen ًārid there are 3 lengths: tūl, tawassut and qasr. The only difference between them is that in madd ًārid, tūl is preferred, then tawassut and followed by qasr. In contrast, qasr is preferred in madd linen, thereafter tawassut, followed by tūl.

Now, it should be known that the duration of tūl is 3 alifs and the duration of tawassut is 2 alifs. In another opinion the duration of tūl is 5 alifs and the duration of tawassut is 3 alifs. According to both views the duration of qasr is 1 alif.

(Note) Tūl is equally applied to all four types of madd lāzim. Some are of the opinion that muthaqqal should be longer while others view that mukhaffaf should be longer. However, the view of the majority is that they are equal.

(Note) When stopping on a maftūh letter which is preceded by a letter of madd or a letter of linen e.g. لا ضَمْرُ العَالَمِيْنَ, then 3 ways are allowed during waqf:
1) Tūl with iskān
2) Tawassut with iskān
3) Qasr with iskān
When stopping on a *maksūr* letter then rationally there are 6 ways, of which 4 are allowed:

1) ْتُل with *iskān*
2) ْتَوَاسُعْ with *iskān*
3) ْقَارِشْ with *iskān*
4) ْقَارِشْ with *roum*

*Tawassuṭ* and ْتُل with *roum* are not allowed because to lengthen sound in the letter of *madd* a *sukūn* is needed. Thus, when applying *roum* there is no *sukūn*, but in fact a *mutahārrik*.

When stopping on a *madmūm* letter e.g. ْتَنْتَعِينُ, then rationally there are 9 ways, of which 7 are allowed:

1) ْتُل with *iskān*
2) ْتَوَاسُعْ with *iskān*
3) ْقَارِشْ with *iskān*
4) ْتُل with *ishmām*
5) ْتَوَاسُعْ with *ishmām*
6) ْقَارِشْ with *ishmām*
7) ْقَارِشْ with *roum*

ْتُل and *tawassuṭ* with *roum* are not permitted, as mentioned previously.
(NOTE) When \textit{madd ṭārid} and \textit{madd liń} appear together then one should be mindful that equality and balance is maintained i.e. if ṭūl is made in \textit{madd ṭārid} then ṭūl should be applied in all the other \textit{madd ṭārid}s as well, the same applies if \textit{tawassut} or \textit{qaṣr} is being made. In the same manner balance should be maintained in \textit{madd liń} when they appear together.

As balance is maintained in the durations of ṭūl and \textit{tawassut}, similarly there should be equality in the lengths of ṭūl and \textit{tawassut} e.g. when reciting the \textit{istiṣādah}, \textit{basmalah} and \textit{sūrah} while applying \textit{faṣl al-kul}, then there are 48 ways of reading it. They are: the 3 ways (\textit{qaṣr}, \textit{tawassut} and ṭūl) with \textit{iskān} and \textit{qaṣr} with \textit{roum} in \textit{الفَعَافَ}, \textit{الفَحِقْشٌ} and \textit{الفُعَافَـْشِي}. 4 multiplied by 4 equal 16 ways. These 16 ways multiplied by the 3 ways of \textit{iskān} in \textit{الْعَالِمِيَن} results in 48 different ways of reading. From these 48 ways it is unanimous that 4 ways are allowed i.e. (1) ṭūl with \textit{iskān} in \textit{الْرَجِيْم، الْعَالِمِيَن، الرَجِيْم،} \textit{الْعَالِمِيَن}, (2) \textit{tawassut} with \textit{iskān} in \textit{الْرَجِيْم، الْعَالِمِيَن، الرَجِيْم،} \textit{الْعَالِمِيَن}, (3) \textit{qaṣr} with \textit{iskān} in \textit{الْرَجِيْم، الْعَالِمِيَن،} \textit{الْرَجِيْم،} \textit{الْعَالِمِيَن}, (4) \textit{qaṣr} with \textit{roum} in \textit{الْرَجِيْم،} \textit{الْعَالِمِيَن,} \textit{الْرَجِيْم،} \textit{الْعَالِمِيَن,} alongside \textit{qaṣr} with \textit{iskān} in \textit{الفَعَافَـْشِي}. Others have allowed \textit{tawassut} with \textit{iskān} and ṭūl with \textit{iskān} in \textit{الْعَالِمِيَن} when making \textit{qaṣr} with \textit{roum} in \textit{الْرَجِيْم،} \textit{الْعَالِمِيَن,} \textit{الْرَجِيْم،} \textit{الْعَالِمِيَن,} \textit{الْرَجِيْم،}. It is agreed that all the remaining ways besides these 6 are not allowed.
If making *faṣl al-awwal waṣl al-thānī* then there are 12 possible ways of reading. They are the 4 ways in *الرَّجَمُ العَالَمِيَّينَ* multiplied by the 3 ways in *faṣl al-awwal waṣl al-thānī*. From these ways, it is agreed that 4 ways are allowed: *ṭūl* with *iskān* in both, *tawassut* with *iskān* in both, *qaṣr* with *iskān* in both, *qaṣr* with *roum* in the former and *qaṣr* with *iskān* in the latter. Others have also allowed *tawassut* and *ṭūl* with *iskān* in the latter while applying *qaṣr* with *roum* in the former. In the last 2 ways there is difference of opinion.

When making *waṣl al-awwal faṣl al-thānī* there are also 12 possible ways, of which it is agreed that 4 are allowed and in 2 there is difference of opinion. They are the same ways allowed in *faṣl al-awwal waṣl al-thānī*. Therefore they will not be detailed here.

When making *waṣl al-kull* then the 3 lengths with *iskān* will be made in *العَالَمِيَّينَ*.

In brief, when reciting the *istiʿādhah* and *basmalah*, there are 15⁵ or 21⁶ ways which are allowed.

---

⁵ The 4 agreed upon ways explained above when making *faṣl al-kull, faṣl al-awwal waṣl al-thānī,* and *waṣl al-awwal faṣl al-thānī,* in addition to the 3 ways in *waṣl al-kull.*

⁶ Added to the 4 agreed upon ways, are the 2 ways in which there is difference of opinion. Thus, there are 6 ways when making *faṣl al-kull, faṣl al-awwal waṣl al-thānī,* and *waṣl al-awwal faṣl al-thānī,* in addition to the 3 ways in *waṣl al-kull.*
These ways which have been explained is when *waqf* is made on *تَسْتَعِينُ inconspicuous in* al-Qur’an or *يَوْمَ الْذَّينِ الرَّحْمَٰنِ الرَّحِيمِ* and so forth, many more possible ways may be extracted. The method of extracting which ways are permitted is that if a weak *madd* is given preference over a strong one, or balance is not maintained or different opinions become muddled, then it will not be allowed.

If a *madd َārid* and *madd َīn َārid* comes together then rationally there are at least 9 possible ways of reading. If the *madd َārid* comes before the *madd َīn* e.g. مِـ  جُقعٍ وَأٰمَـَفُؿ  مِـ  خَق فٍ, then 6 ways are allowed: *tūl* with *tūl*, *tūl* with *tawassu*, *tūl* with *qaṣr*, *tawassu* with *tawassu*, *tawassu* with *qaṣr* and *qaṣr* with *qaṣr*. 3 ways are not allowed: *tawassu* with *tūl*, *qaṣr* with *tawassu* and *qaṣr* with *tūl*. If *madd َīn* comes first e.g. لَّرَي بَ ؾِقفِ * هُدىً فِؾ ؿُت ؼِغَ, then there are also 9 possible ways of which 6 are allowed: *qaṣr* with *qaṣr*, *qaṣr* with *tawassu*, *qaṣr* with *tūl*, *tawassu* with *tūl*, *tawassu* with *tawassu* and *tūl* with *tūl*. 3 ways are not allowed: *tūl* with *tawassu*, *tūl* with *qaṣr* and *tawassu* with *qaṣr*.

The reason why these ways are not permitted is because primarily, *madd* is made in the letters of *madd* while *madd* made in the letters of *līn* is due to resemblance (to the letters of *madd*). *Madd* in the former is considered strong and in the latter weak.
These ways are not allowed because it gives preference of the weak over the strong.

Depending on the last *harakah* of the letter upon which *waqf* is being made, if *roum* and *ishmām* is also applied, then it will result in more possible ways. In these cases too, the precept of balance and preference must be kept in mind e.g. من جَوَعٍ من خَوَفٍ.

(NOTE) There are a few opinions regarding the length of *madd muttaṣil* and *munfasıl*: 2 *alif*s, 2 and a half *alif*s or 4 *alif*s. In *munfasıl*, *qaṣr* will also be allowed. One may practice any one of these opinions, but if a few *madd muttaṣils* appear together, then the opinion which was applied first should be maintained in all the other places it comes e.g. considering the above mentioned opinions, in وَافس ؿَآءَ بِـَآءً، there are 9 possible ways of reading, of which the 3 which maintains balance are allowed while the remaining 6 are not allowed. Similarly if a few *madd munfasıls* appear together then the varied opinions should not be muddled e.g. لا تَوَاعِدُنَّ إِنْ تُسِبِّيَا أَوْ. In this example one should not practice one

---

7 This equals 3 *harakāt*, which is technically referred to as *fuwayq al-qaṣr*. See *al-Nashr* Vol. 1 pg. 322.
8 This equals 4 *harakāt*, which is technically referred to as *tawassut*. See *al-Nashr* Vol. 1 pg. 323.
9 This equals 5 *harakāt*, which is technically referred to as *fuwayq al-tawassut*. See *al-Nashr* Vol. 1 pg. 324.
opinion in the first *madd munfasıl* and another in the second, but care should be taken that balance be maintained between them.

(NOTE) Theoretically, when *madd munfasıl* and *muttasıl* appears together, and *munfasıl* comes first e.g. ֹجادُوٓا أَبَاهُؿ then *qaṣr* or 2 *alifs* is allowed in *munfasıl* while 2 *alifs*, 2 and a half *alifs* or 4 *alifs* is allowed in *muttasıl*.

If 2 and a half *alifs* is made in *munfasıl*, then in *muttasıl* 2 and a half *alifs* or 4 *alifs* will be permitted. 2 *alifs* will not be allowed since *muttasıl* is stronger than *munfasıl*, and giving preference of a weak over a strong is not endorsed.

If 4 *alifs* is made in *munfasıl*, then only 4 *alifs* will be allowed in *muttasıl*. 2 *alifs*, or 2 and a half *alifs* will not be allowed due to previously mentioned reasons.

If *muttasıl* comes before *munfasıl* e.g. جآإُوٓا أَبَاهُؿ, and 4 *alifs* is made in it, then in *munfasıl* 4 *alifs*, 2 and a half *alifs*, 2 *alifs* or *qaṣr* will be allowed.

If 2 and a half *alifs* is made in *muttasİL*, then 2 and a half *alifs*, 2 *alifs* or *qaṣr* will be allowed in *munfasıl*. 4 *alifs* will not be allowed in *munfasıl*. 
If 2 alifs is made in muttaṣil, then 2 alifs or qaṣr will be allowed in munfaṣil. 2 and a half alifs or 4 alifs will not be allowed in munfaṣil.

(NOTE) When muttaṣil and munfaṣil appear together e.g. بِلَش ؿَآءِ هٓمُلْءِ، then the above-mentioned precepts should be applied in extracting which ways will be allowed.

(NOTE) When stopping on muttaṣil, and waqf with iskān or ishmām is being made e.g. يَشَآءُ، ٍىَشَآءُ، كَسِقٓئٗ، then tūl will also be allowed. Though there is a circumstantial sukūn, qaṣr will not be allowed because it will result in discarding the original cause (sabab) of the madd (the hamzah in the same word) and practicing upon the circumstantial cause (the temporary sukūn), which is not allowed. If waqf with roum is made, then it will be made with tawassut only.

(NOTE) Those ways permitted in khilāf jāʿiz\textsuperscript{10} e.g. the ways allowed in the basmalah, and so on, to read all the ways at every place is defective. To read one of the permitted ways is sufficient. However, to combine all the permitted ways will be acceptable if it is for the purpose of teaching.

\textsuperscript{10} A permitted difference e.g. qaṣr, tawassut or tūl being made during waqf, the ways of stopping or joining the istiʿādhah and basmalah, and so forth.
(NOTE) In this section, when stating that something is permitted/allowed (jā`iz) and another is not permitted/allowed, it means what is better (oulā), though it may be defective according to the experts.

(NOTE) To muddle differences in sequence where one difference is dependant on the next, is prohibited (harām) e.g. in قُلْتُ أَمَنْ مِنْ رَبِّكَ كَلِّمَاتٍ, if آدَمُ is read as marfū˘ then كَلِّمَاتٍ must be read as mansūb and visa versa.¹¹

If one adheres to a particular narration when reciting, and then intermixes it with another, it will result in inaccuracy of a narration. However, if this is done based on mere recitation (tilāwah), then it will be acceptable. For example, in the narration of Hafs, 2 turuq are well known: the tarīq of Imam Shāṭibī and the tarīq of Ibn al-Jazarī. Considering that both are established from Hafs, then mixing them would not be a problem, especially if one is common among the masses and the other, though somewhat neglected, is well known and established by qurrā`. Then in this case to read it, teach it and document it is most necessary. Mixing the views and opinions of latter scholars (muta`akh-khirīn) would not be considered problematic.

¹¹ To read آدَمُ as mansūb and كَلِّمَاتٍ as marfū˘. This is found in the Qirā`ah of Ibn Kathīr.
Waqf means to break the breath at the end of a complete word. If it takes place at the end of a verse, or wherever waqf is allowed, then recitation should be continued from what follows, else one should repeat from the word upon which waqf has been made, or before it.

Waqf is not allowed in the middle of a word, nor on such a word which is joined to another (a joined compound). Similarly, ibtidā` (to start) and i˘ādah (to repeat) is not allowed on these places.

Now understand that if the word upon which waqf is made is sākin, then only waqf with iskān will be made there. If the word is originally sākin, but due to circumstances receives a harakah, then too, waqf with iskān will be made e.g. أَنَذِرُ النَّاسَ، عَلَيْهِمُ الْذَّلِلَّةُ.

If the letter upon which waqf is made is mutaharrik, then it is either a tā` written as a ى, or not. If it is written as ى, then during waqf it will be changed into ھ. If it is not like this (a ى), and the last letter has 2 fathahs, then it will be changed into an alif during waqf e.g. ٍهُدًى رَسَوَاءً. If the last letter has one fathah then only waqf with iskān will be made e.g. بَيَعُّضُوُنَّ. If the last letter has
one or two *dammahs* e.g. يَفْعَلُ، بَر قٌ، يَفْعَلُ، بَر قٌ، then *waqf* with *iskān*, *ishmām* and *roum* will be allowed. *Ishmām* means to make the letter *sākin* and then round the lips to indicate to a *dammah*. *Roum* means to recite the *harakah* with a soft sound. If the last letter has one or two *kasrahs* e.g. وَلَا فِ الْسَّمَآءِ، دُوَّا اِنْتَقَامُ، the *waqf* with *iskān* and *roum* will be allowed.

(NOTE) *Roum* and *ishmām* are only permitted on those *harakāt* which are original or permanent. If they are circumstantial then *roum* and *ishmām* will not be allowed e.g. عَلَيْكُمُ الصُّيَامُ، أَنْذِرُ النَّاسَ.

(NOTE) During *roum* the *tanwīn* will be dropped, the same as the *silah* in the *hā` al-đamīr* is dropped when stopping with *roum* or *iskān* e.g. لَهُ رَبِّهِ.

(NOTE) In قَوْارِيرَا and السَّيِّلاَ، الرُّسُوْلَ، الضُّحُرَ، of *Sūrah al-Ahzāb*, the first السَّيِّلاَ، الرُّسُوْلَ، الضُّحُرَ of *Sūrah al-Dahr*, the detached pronoun أَنَا، لِكِيْنِي which comes in *Sūrah al-Kahf*, an *alif* will be read during *waqf* but not during *wasl*. In سَلاَسِلَةْ of *Sūrah al-Dahr*, it is permitted to stop with an *alif* or without an *alif*.

(NOTE) It is recommended that *waqf* be made at the end of a verse, thereafter on the symbol (م), followed by a (ط), subsequently a (ج) and then on a (ز).
Preference should not be given to a waqf which is improper when another is more appropriate i.e. one stops in the middle of a verse instead of at the end of a verse, one continues through a (م) and stops on a (ط), and so on. In fact, one should gauge his recitation so that he stops at the end of a verse, a (م), or a (ط).

According to some, waqf is better than wasl on a verse which is linked to what follows in grammar (لفظ).

According to scholars there is no sin if one does not change the meaning by stopping at a place which should be joined, or joining at a place where one should stop. However, this is contrary to customary practice which should be adhered to, so that it does not result in uncertainty or doubt regarding a meaning which is not intended.

Similarly one should take note when repeating (making i’ādah). In some places i’ādah is detestable. In the same manner as waqf, which can at times be ḥasan, aḥsan, qabīḥ or aqbah, likewise, i’ādah is also of 4 types. Therefore, one should repeat from a place which is ḥasan or aḥsan, as apposed to a place which is qabīḥ e.g. to repeat from إِنَّ اللَّهَ فَقِيرٌ قَالُوا إِنَّ اللَّهَ فَقِيرٌ is ḥasan as apposed to repeating from إِنَّ اللَّهَ which would be qabīḥ.
(NOTE) Stopping at every place of \textit{waqf} when one has the ability to continue is not appropriate. The reciter is like a traveller and the places of \textit{waqf} are like resting places. So just as it is unnecessary and futile for a traveller to stop at every resting place, likewise it is senseless for a reciter to stop at every place of \textit{waqf}. The time wasted in stopping unnecessarily could have been used to increase recitation. However, to stop on \textit{waqf lāzim} (م)، \textit{muṭlaq} (ط)، or at the end of a verse which is not linked to what follows in grammar (لاTên), is desirable.

When making \textit{waqf} – with \textit{iskān} or otherwise – and the breath is not broken, then this is not considered as \textit{waqf} and is in fact a grave error.

(NOTE) It should not be that a stop or \textit{saktah} is made in the middle of a word, but, wherever \textit{saktah} is established via narration, only there should it be made. As has been mentioned previously, this is only in 4 places.

To make \textit{saktah} at the end of verses is not disallowed.

Amongst the general public, the well-known misconception that \textit{saktah} must be made in 7 places or else it will result in the name of satan, is a serious error. These 7 places are: دُفِؾ، هِرَب، ـِقَق، ـَـَع، ـَـَس، تَعَؾ، بِعَؾ. In this manner, if the end of a word is joined to the
beginning of the next word, then *saktah* would be required on many more places. Mullā ʿAlī al-Qārī writes in his commentary on the *Muqaddimah al-Jazariyyah*:

> وَمَا آتَهَرَ عَلَى لِسَانِي بِعْضِ الْجِهَلَةِ مِنۡ أَلْفَآآرَى فِي سُوَّةِ الْفَتْحَةِ لِلسَّيَّاتِ، كَذَا مِنْ الْأَسْهَاءِ فِي مِثْلِ هَذِهِ الْتَرَكَبِ مِنَ الْبَيْنَةِ فَخَطَا فَأَجِشَ وَإِطَالَ قَيْبِحٍ، ثُمَّ سَكَتُهُمْ عَلَى نَحْوِ دَالِ أَخْمُدٍ وَكَافِ إِيَّاكَ وَأَمَاكُهَا غَلَطَ صَرِيحٍ.

“That which has become common on the tongues of the ignorant regarding the Qur`ān, that in Sūrah al-Fātihah the name of Shaytān will occur if words are compounded (joined). In this manner names in similar utterances of grammatical constructions are a detestable error and an atrocious implication. Then their saktahs made on the likes of the ُدُهُدُ of ُدُهُدُ and the ُعُلُعُ of ُعُلُعُ is an outright error.”

The *nūn sākinah* in the word ُكَلْبَنُ is actually the *nūn* of *tanwīn* which is written (as َنُنُ). Besides this word, in no other place in the *mushaf* of ʿUthmān ُعُلُعُ is the *nūn* of *tanwīn* written. The rule of the *tanwīn* is that it is dropped during *waqf*. However, since *waqf* is made in accordance with *rasm*, and here the *nūn* of *tanwīn* is written, therefore this *nūn* of *tanwīn* will be read during *waqf*.

*(NOTE)* If a *harf al-ʿillah* is not written at the end of a word, then during *waqf* it will not be read either. If it is written, then during *waqf* it will be read. Examples of it being written include: ُنُذُمْوُا

---

12 Minah al-Fikriyyah pg. 275.
Examples of it not being written are: 

- وَسَوْفُ يُؤْتِيُّ اللَّهُ فَازْهُمْ and عِقَابٍ عَقِبَ in *Sūrah al-Taubah*.
- Nَّلَّ تَس ؼِل الْرَثَ and قِيَ أَذَانَ اللَّهُ of *Sūrah al- Rad*.

However, in مَتَابِ and ظِغَابِ of *Sūrah al-Naml*, in spite of the كُـ جِ افـ ؾمُ مِـوغَ and مَتَابِ during *waqf* it is permitted to read with or without the ي since Hafs reads a ya` *maftūḥah* during *waṣl*. Other examples include: 

- وَيَد عُ الِْك سَانُ in *Sūrah al-Isrā*.
- وَيَذ حُ اللهُ اف بَاضِؾَ in *Sūrah al-Shūrā*.
- يَد عُ افِس بَاكِقَةَ in *Sūrah al-Qamar*.
- أَي فَ افث ؼَلَنِ in *Sūrah al-Rahmān*.

On the other hand, if it is not written because it agrees with another letter in writing (تَٰـسَمَـا - similarity) then it will be read during *waqf* e.g. تَرآأَ الجَمْعَانَ سَوَآوَةَ رِجَاَةَ رُوَآرَتْهُمْ. 

(NOTE) لَّتَل مَـ ا ظَذٰ يُقشُػَ was originally لَّتَل مَـُـَا, with two nūns. The first nūn is madmūmah and the second nūn is maftūḥah. Here, complete *ith-hār* or complete *idghām* is not allowed. But, with *idghām*, *ismmām* will be made, and with *ith-hār*, *roum* will be made.

(NOTE) Care should be taken that the letter upon which *waqf* is made or from which one starts should be read with complete clarity, especially when a د or ع comes after another sākin letter. Most are negligent of this and do not read the letter at all, or render it deficiently.
(NOTE) The *nūn khāfīfah* comes twice in the Qur‘ān: 

َوَلَيْكُنَّا مِنَ الصَّاغِرِينَ in *Sūrah Yūsuf* and َتَسْفَعَا in *Sūrah al-‘Ala‘*. In both places the *nūn* will be read with an *alif* thereafter during *waqf* because it is written with an *alif*. 
It should be understood that the knowledge of 4 sciences are essential for the reciter who is a teacher:

1) The science of Tajwīd
This refers to the makārij of the letters and all their respective sifāt.

2) The knowledge of waqf
The manner in which waqf should be made on a word should be known, as well as how it should not be made. It should also be known where the meaning would be qabīḥ, ḥasan, where waqf is lāzīm, or not lāzīm, and so forth.

Most of the matters pertaining to Tajwīd have been mentioned, including waqf, as regards its applications. Brief mention has also been made of waqf and its implications upon the intended meaning of the Qur`ān. For further details, the more comprehensive books should be referred to since the intent here is brevity.

3) The science of Rasm
Knowledge of this science is also essential i.e. how a specific word should be written in a particular place since script follows
pronunciation, as well as where it contradicts this (writing contradicts pronunciation). In the case of the latter, if pronunciation should follow the script (rasm), then it will result in major errors being made e.g. 

\[
\text{افر حـٰـى} \quad \text{is written without an alif,}
\]

\[
\text{بِلَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَـَ~}\]

\[
\text{لا إِـلَّا اللهَ تَُـسْتَرُونَ} ,
\]

\[
\text{لا أَتْبَعُهُ} , \text{لا آوْضَعُوا} \]

are all written with lām al-tākīd which has an additional alif after it. If these latter examples are read according to how they are written then it will not make sense as something which is being emphasised is now being negated.

*Rasm* is *touqīfi* (divinely inspired), and writing it contrary to this manner is not permitted. During the time of the Prophet ﷺ, whenever portions of the Qur`ān were revealed, it was immediately written down. Amongst the Companions ﷺ various sections of the Qur`ān was preserved. Thereafter, during the time of Abū Bakr ﷺ, all these sections and portions were gathered together. Later, during the reign of ˘Uthmān ﷺ with utmost care and precision, the Companions ﷺ unanimously penned several copies of the Qur`ān and sent them to every end of the Islamic lands. The difference between the first and second compilation was that the first did not have a particular sequencing of the *sūrahs* while the latter did. Abū Bakr ﷺ and ˘Uthmān ﷺ chose Zayd ibn Thābit ﷺ to fulfil this task because he was one of the scribes and because he witnessed the ˘ardah al-akhīrah – the last presentation of the Prophet ﷺ to Jibrīl ﷺ. Zayd
read the Qur`ān to the Prophet according to the ʿardah al-akhīrah. Inspite of Zayd having memorised the Qur`ān and having knowledge of all its seven ahruf, he displayed utmost caution when gathering the Qur`ān. The Companions were instructed that they had to bring forth whichever portions of the Qur`ān they had written with them and also had to present 2 witnesses to testify that the portion of the Qur`ān brought was written in the presence of the Prophet.

Thus, Abū Bakr and ʿUthmān wrote it in the very same manner in which it was documented in the presence of the Prophet. However, some scholars of Rasm are of the opinion that the Qur`ān was written as per instruction of the Prophet. Thus, the Companions unanimously penned the Qur`ān in this manner, without any dots or vowel signs.

In the second century, for the sake of ease, dots and vowel signs were added to the Qur`ānic text. It has been mentioned that rasm is touqīfī, therefore just as the manner in which the dots and vowel signs were added to the text, the Companions could have changed the disagreeing rasm to conform to its pronounciation. It is extremely unlikely that Abū Bakr, ʿUthmān, or all of the Companions saw additions which harmed the rasm and did nothing to remedy it. This is why all the Caliphs, the Companions, the Successors and their
Successors, as well as the four Imams have accepted this writing (rasm). Therefore, altering the Qur’ānic text to agree with pronunciation is not permitted. Many scholars of deep insight have explained many secrets and motives behind the rasm which leads to the fact that it is very similar to the hurūf al-muqattaʿāt and the mutashābihāt verses — وَمَا يَعْلُمُ ۛتُأْوِيلَهُ إِلَّا ۛالَّذِينَ إِلَّا ۛالَّذِينَ يَسْخُفُونَ فِي الْعُلُومِ يَقُولُونَ — And none knows its hidden meanings except Allah. And those firmly grounded in knowledge say: “We believe in it, all of it is from our Lord.”

4) The science of Qirāʾāt
This is the science which studies the differences found in the wording of the revelation. Qirāʾāt is of 2 types:
1. Its reading is authentic, belief in it is mandatory while its derision or denial is sinful and tantamount to disbelief. These are the Ten Qirāʾāt which are established via tawātur.
2. The anomalous (shādhdh) qirāʾāt – those qirāʾāt which have not been proven via tawātur and are not as renowned. The ruling regarding it is deeming or reciting it as Qurʾān, reading it in such a manner that gives the impression to the listener that it is Qurʾān is harām.

Nowadays, a calamity which has become common is that one who recites any of the Ten Qirāʾāt which are mutawātir, then it is scoffed at and accused by some as being incorrect. Some huffāth
and neo-qurrā` study the differences of qirā`āt from the books of tafsīr and begin reciting without knowing what type of qirā`ah it is, whether its recitation is legitimate, or whether it is mutawātir or shādhdh. The level of reproach concerning the condition of both may be gauged from what has been mentioned previously.
There is difference of opinion as to whether the Qur`ān should be recited with tunes or melodies. The opinions vary between ḥarām (prohibited), makrūh (disliked), mubāh (allowed) and mustahab (desired). Then there is also difference of opinion as to whether it is allowed restrictedly or unrestrictedly. However, the accepted and relied upon view is that if the rules of Tajwīd are sacrificed for tunes or melodies, then it is makrūh or ḥarām, else it would be mubāh or mustahab.

In general, to recite the Qur`ān with a beautiful voice abiding by the rules of Tajwīd is mustahab and mustahsan (commendable). The Arabs would generally read with a beautiful voice, without any exertion and not show an ounce of consideration for the rules of musical melody. In spite of this, they recited in the most beautiful voices which were completely natural and innate to them. In this manner each one’s tone was different and distinct from the other. At any time they could read according to these natural tones, as apposed to set melodies which could be imitated at one time, but not necessarily at another. From here the difference between tone (لَهْجَة) and melody (تَعْمَ) is clear; that which is innate is a tone, contrary to a melody.
It is also necessary to know what melody is: it is to recite in a beautiful voice based on fixed and arranged rules of musical melody i.e. at places the sound should be decreased or increased, softer or louder, the pace should be hastened or lagging, a word should be read strongly while others should be weaker, or reciting in a crying/sad voice, and so forth. Those who are familiar with it will be able to explain more.

However, the words of great experts of this science (music) should be heard: that nothing is recited except that it is in accordance with some set rule of melody. Thus, when a person who has no knowledge of these melodies recites with eagerness and enthusiasm, it will inevitably be according to one of these melodies. For this reason, some who show caution have started reading the Qur`ān in such a manner that their recitation does not even have a hint of a good voice, because, ultimately a beautiful voice will result in a melody which one should be cautious of. They state further about some Arabs who recite with a sweet tone, that they are singing, when beautifying of the voice is by no means prohibited or discouraged.

The summary and outcome of this discussion is that concern should be shown to recite the Qur`ān with Tajwīd, pronouncing all its letters correctly, as well as contemplating the meaning, and not concern as to whether his beautifying of the voice agrees
with the rules of melodies or not. If one is not able to understand what he is reciting, then at least he should bear in mind is that he is reading the words of the Most Glorious and Great, the King of all kings, who is listening to what he is reciting. The etiquette of recitation are well known.

Compiled by ʿAbd al-Rahmān ibn Bashīr Khān. May Allah forgive him and his parents.

تمت بالخير

This translation was completed on 15 Feb 2012, before Thuhr Prayer. May Allah accept this humble effort and benefit all those who read it.